With feet of clay:
Exploring processual place for landscape design process

A thesis submitted in partial fulfilment of the requirements for the Degree of Master of Landscape Architecture at Lincoln University.

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Abstract

Despite the academic discourse exploring processual landscape design, practice is often still focussed on landscape architecture as a product. My thesis seeks to explore how practice can be core to designing landscape, and how it can engage meaningfully with local communities. Aspects of self and place are delved into using co-design strategies, to challenge the kind of assumptions that might be made in a more systematic, product-oriented process. It is hoped that by doing so, decisions made in the landscape will engage in a more mobile place, as opposed to a fixed one at the mercy of change processes. Situated in the transformative landscape of rural tourism in New Zealand, Lake Ohau has been identified as a microcosm of issues affecting community resilience. Working with the local community, staff and guests of Lake Ohau Lodge and Snow Fields, a reflexive process has been developed; a combination of participatory based, interdisciplinary methods to collaboratively produce information in designing for possible futures.

Key words: Landscape architecture, place studies, design process, co-design, interdisciplinary research, Lake Ohau, rural tourism.

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Preface

This design-led thesis research is 120 credits of a 240-credit professional Master of Landscape Architecture and has been conducted alongside a 'complex design' portfolio for professional accreditation.

Returning to study landscape architecture as a graduate entry student at Lincoln University has been a seminal moment in my life. Coming from a background in arts and advertising, it taught me to read and connect with the landscape anew. To think about systems rather than purely experience, meaning and aesthetics. Bridging into postgraduate research has provided me with the opportunity to tease out and challenge my curiosity in aspects of landscape design before heading into practice.

I have always been attracted to aspects of empathy. Extracting, unraveling and speculating on the 'why' of human thought and action is what first led me to study an Arts degree after high school. While engaged in a variety of social science literature and theory during this thesis, I accessed stories of human grittiness and sub-surface texture, qualities of self and place that have a seemingly underwhelming presence in landscape practice and case studies. Given that the life worlds of inhabitants are a crucial part of culturally embedding a landscape design within place, this became an influential aspect of developing my own research questions.

It is for this reason that I chose to interrogate aspects of design process itself. To explore how landscape design might meaningfully engage with inhabitants of place before it is constructed. In doing so, it is my hope to contribute new knowledge to how landscape practice might be conducted differently. In particular, how landscape itself is discovered, interpreted and represented between designers and stakeholders in the design process.

I use the phrase 'feet of clay' in my title deliberately for its connotative quality. Feet of clay could be a weakness, fundamentally compromising the integrity of something. Or it could be the literal hotbed between two elements; a meeting place of human and land, or landscape. In my thesis I embrace 'feet of clay', and a deeper interconnectedness between designer and place for the efficacy of designing. By doing so, designs (and designers) can release something of themselves into the processual landscape.

Part one

"Landscape is not scenery, it is not a political unit; it is really no more than a collection, a system of man-made spaces on the surface of the earth. Whatever its shape or size, it is never simply a natural space, a feature of the natural environment; it is always artificial, always synthetic, always subject to sudden or unpredictable change.
We create them and need them because every landscape is the place where we establish our own human organization of space and time. It is where the slow, natural processes of growth and maturity and decay are deliberately set aside and history is substituted. A landscape is where we speed up or retard or divert the cosmic program and impose our own." (Jackson, 1984, p. 156)

1. Introduction

Reading landscapes as open systems is not a ground-breaking concept. Academic discourse is abundant in exploring processual landscapes; their volatility, personality, autonomy and what this might mean for designing and planning on a site-by-site basis. Yet practice is still often focussed on landscape architecture as a product. Designs are celebrated for their instantaneous achievements based on "images and scenes", and meeting a certain checklist of ecological, social and circulatory measures (Prominski, 2005).

My thesis sets out to explore the nature of static, fixed landscape design against designing for a mobile and self-organising system. In doing so, a design should be able to release itself to landscape processes, whilst enhancing values intrinsic to that place (Ware, 2016). For this reason, a designer must fully discover each "site in its singularity", adapting their approach to designing from the ground up by exploring aspects of self and place, which is the fabric of these landscapes (see figure 1)(Lassus, 1998, p. 57). Landscape architect Bernard Lassus calls it his "inventive analysis" in landscape approach, using tools of "floating attention: to become impregnated in site and its surroundings" (Lassus, 1998, p. 57). In my design-led research I will delve into different co-design strategies to challenge product-oriented process often utilised in commercial practice, with one that is process-oriented.

I begin my exploration by considering the phenomena of landscape itself; how this concept has evolved in theoretical discourse, and what this might mean for continual development of the landscape architecture profession. In what ways could we be utilising sense-of-place research to more meaningfully engage with local communities, and thus the landscape itself? Place identity, the personal and intimate processes of locality, is a precious aspect of communities. It affords a sense of self and distinctiveness to contest the universal and homogenising forces of a globalised world (Lewin, 1943; Merleau-Ponty, 1962; Heidegger, 1996; Seamon, 2000). Massey argues that sense of place should not resist the global, but rather allow for communities to adapt to the "fluidity and flux" of global forces – as opposed to standing against it, static (as cited in Cresswell, 2004).

Tourism, arguably one of the more homogenising influences of globalisation, has recently surpassed agriculture as our leading export in New Zealand (Cohen, 1988; Wilson & Simmons, 2015). With consumption patterns changing the way we must plan and anticipate for tourism in our communities, processual landscape design is crucial. Landscape architects must be able to think and design in a way that is reflexive, self-critical and deeply "impregnated" within each site; to engage in a more mobile place, rather than a fixed one that is reactive (rather than progressive) to change processes (Lassus, 1998; Hester, 2001; Stephenson, 2010).

Set in this transformative landscape of tourism in New Zealand, Lake Ohau, a small township in the Mackenzie Country (figure 5), has been identified as a microcosm of issues affecting community resilience. Until recently, it has remained a relatively small and stable population of station run farms and small commercial tourist operators. Today it is the centre of land use battles. For instance, there have been a considerable number of dryland farm conversions to intensive dairy pasture, and some recent District Council approvals for the subdivision of fifty-acre plots on rurally designated land (Mackenzie Guardians, 2018). Add this to the burgeoning tourism market transforming nearby neighbourhoods, and Lake Ohau is poised to experience significant landscape change in the coming years.

Drawing from an arsenal of theory on co-design, participatory design, and community design processes, I have developed my own design process for exploring a possible future for Lake Ohau, one driven by processual thinking (Hester, 2001). Working with the local community, staff and guests of Lake Ohau Lodge and Snow Fields, my designing incorporates a combination of participatory based, interdisciplinary methods to collaboratively produce information, insights and reflections. In my thesis I will investigate the development of this new methodology, and the subsequent decisions made in the landscape; drawing from literature as I navigate my way through each stage of design. Weaving the literature review through in this way enables a critical discussion of actions taken, bringing to light questions for further research.

I will then provide a critical reflection of my co-design process for Lake Ohau. In delving into each of the challenges and insights, representation and discovery, I hope that perhaps my process might be adapted and further developed in future research.

Figure 1.
Aciphylla aurea, otherwise known as spaniard grass, has been planted here beneath the windows of a home at Lake Ohau as an 'active security' measure (Author).

Figure 2.
The old toll box that stands at the bottom of the Lake Ohau ski field road. Though now defunct, this structure serves as an important symbol and threshold to welcome skiers to place (Author).

2. Landscape phenomena

Self and place in landscape design

As soon as people begin to think about the environment as landscape, they start an irrevocable process of embedding culture in our surroundings through human behaviour, intuition and memory. Cultural geographer J.B. Jackson describes how the environment itself is a form of social infrastructure; the building blocks upon which dwelling, place-making and vernacular develops in an evolving and self-reinforcing process of collective existence (Jackson, 1984). In acknowledging this, we start to see the place-making attributes and the accrual of social processes inextricably tied to the land. Landscape historian John Dixon Hunt elaborates further on the genius of place, to its haunting qualities, whereby landscape becomes memorable when people begin to access it in a way that is symbolic and spiritual, leaving a residual lingering behind (see figure 2)(Hunt, 2000).

To interpret and anticipate the inner workings of site, Bernadette Blanchon likens the story to a "red thread" that must be followed; to see, we must look for what we do not see, unravel the series of unknowns that make up the whole (Blanchon, 2016, p. 68). Although she specifically applied this narrative to reading design projects, the same logic works within any landscape. Others have related the process of revealing place to entering a world of stories; "what is told, and the means of telling, implying both product and process, form and formation, structure and structuration" (Potteiger & Purinton, 1998, p. 3). For practising professionals negotiating budgets and timelines, client needs and contractors, these stories require a concerted effort that goes beyond the conventional documentation most often used by landscape architects (Potteiger & Purinton, 1998).

The specificity of site – this accumulative haunting – requires as close reading as the scientific and practical programmes if we, as designers of landscape, are to be able to enrich what already exists (Corner, 2014). Landscape architect Maggie Roe describes the "outward gaze" that our profession must adopt which "embraces boundary crossing by other disciplines and studies" (Roe, 2017, p. 100). She calls for "openness" and "more mental agility" to gain deeper access to site, to "explore the boundary areas of landscape" and thus liberate some of the increasingly complex social and environmental issues – to "embrace change" (Roe, 2017, p. 99).

This is such a fascinating aspect of the landscape architect's role; we are uniquely poised to infiltrate edges and boundary environments through utilising more "holistic approaches that reference various disciplinary areas" (Roe, 2017, p. 99). This self-conscious exploration might reveal some of those "red threads", the more imperceptible narratives of place, so that we may contribute to its ongoing morphology through place-based design (Blanchon, 2016, p. 68). This research sets out to do exactly that, to draw insights from literary theory, cultural geography and other social sciences to experiment with how landscape architects might probe aspects of self and place in design practice.

Place-making is a concept that stretches across social disciplines with far-reaching consequences, the concept itself is as complex as it is simply labelled. Place is a personal and intimate process of locality, antithetical to the universal, the instantaneous and the stylised. In a world that is increasingly perceived as universal, the local is becoming a precious commodity. It is viewed by many in the social sciences as a life line against the 'banalising' forces of globalisation (Lewin, 1943; Merleau-Ponty, 1962; Heidegger, 1996; Seamon, 2000). For this reason, the treatment of place in design is something that designers must carefully and self-consciously negotiate. In the drive to create unique and distinctive settings, by focusing on function, form and services, we often put at risk existing and unique qualities innate to the places we are designing in, such as behaviours, practices, relationships and the meanings given to them. It is important that we follow the 'red thread' closely, to reveal the everyday, "tacit context, tenor and place of daily life to which normally people give no reflection" (Seamon, 2000, p. 161).

Place identity in New Zealand

In New Zealand, this is particularly important given our history of isolation and vulnerability to the outside. We are a culture formed by layers of colonialism, each wave of settlers bringing a different lens or frame of reference that influenced their response to this new land. Separation and distance from their cultural heritage meant modifying values, ideals and social orders, and the landscape that we see today is a by-product or unintentional expression of these activities (Nicholson, 1987). Place-based study implies that we can "see from the landscape to the values and pathos of a folk" (Tuan, 1979, p. 93). The land becomes a reflection of the society living on and interacting with it, participating in and exploring their surroundings to make it more tangible and meaningful for them. For a nation that has historically been removed from the technological innovations occurring internationally, New Zealanders had to utilise their surroundings, and developed a resourcefulness for surviving off the land that is unique to both our culture and landscape.

As markets opened up and the borders between New Zealand and the rest of the world became more fluid, small threads of tension began to weave through the narrative of distance and remoteness in our cultural and geographic identity. As a result, we are having to grapple with more global expectations of how people could and should inhabit the landscape. Over the 20th century this tension was most likely an exciting one; a chance to prove ourselves on the world stage from our distant corner. We still had our rural towns and unlimited backcountry to which we could retreat and reconnect with our proud heritage of gritty exploration and pioneering spirit. Our wilderness and vast natural landscapes have remained free to access and seemingly unlimited in scope (Bell & Lyall, 2002).

Figure 3.
The ski field cafetaria is a crowded, warm place to grab your lunch and safe enough to leave your belongings. It is an iconic part of the field, however its size and facilities are frequently beyond capacity on a busy weekend, or when the Queenstown market descends on the mountain (Author).

It is a preoccupation with a diminutivising, 'simpler' culture and time, where the vast landscape was our backyard and its dynamic topography core to our identity-building process. The colonial heritage of utopic surroundings, weathered stoicism and resourcefulness is a vernacular that many New Zealanders now cling to, as evidenced in many of our national branding campaigns; 100% Pure, Southern Man, the DIY DNA (Bell & Lyall, 2002). Over the last few decades however our rural community landscapes, tourist landscapes and productive landscapes have all witnessed unprecedented change (Stephenson, 2010). Rural community landscapes are now a target for revitalisation after generations of workers migrating towards the closest urban centre. Tourist townships conversely are becoming out-scaled by reactive "structural improvements" to public infrastructure, large tourist buses, suburbs of catalogue homes (Stephenson, 2010, p. 15). Our productive landscapes are following a similar market trajectory to the tourist one as our two largest national exports: intensifying to capitalise on more immediate market needs (Wilson & Simmons, 2015).

'Place identity' and 'place dependence' become relevant to a culture that is torn between seeing their way of life becoming threatened by global economic, political and social interests, but who are themselves caught up in the excitement of progress. Consented changes to the land use and infrastructure of these places reveals a warren for new capital-driven opportunities. For those of the place, those a part of the "locus of memories" and the means of "gaining a livelihood", a threat is felt to their past, but also to their "historical continuity" (Tuan, 1974, p. 93). It is this uncomfortable tension between market forces on the one hand, and social and environmental needs on the other which we are now navigating (see figure 3) (Stephenson, 2010).

As the side effects of globalisation become more pronounced, the application of interdisciplinary approaches to planning is being sought to bounce off these landscape tensions, rather than perhaps purely reacting to them (Selman, 2010). For this reason, the role of the landscape architect is pertinent because we are used to thinking in time, to both interpret and to anticipate in the landscape, and we are used to working closely with other disciplines in projects (Corner, 2014; Stephenson, 2010). In particular, the ability to see "beyond the boundaries", to read the landscape as a whole and be able to apply that knowledge creatively for people and place (Roe, 2017, p. 100; Stephenson, 2010).

Figure 4.
'Us versus Them', season pass versus day pass holder. Locals versus visitors. (Author).

Processual thinking

This is where place-as-process theory is important, because responding to, and embracing landscape change is a key part of community resilience. It is the cumulative everyday practices which makes a place tangible (Ingold, 1993). Yet, like any survival process, place is ongoing and fluid, and it must adapt to environmental (or global) conditions to exist (Massey, 1994). Geographer Tim Cresswell builds upon Massey's dialogue on a "global sense of place" to assert that place is not a static thing, it never finishes, it should never stand against "fluidity and flux", because often this works to make a place less important or relevant as the world changes around it (as cited in Cresswell, 2004, p. 74).

Using an example relevant to this research, the very act of resistance to tourism makes a place vulnerable becoming packaged and sanitised as a heritage industry, a result which could be more threatening to community resilience than the homogenisation or diversity of place change (Massey, 1994). Another topical example is resistance and protection against land use change through submission processes under the RMA (the New Zealand Resource Management Act 1991). Rather than working with applicants and contesting groups in a co-educating process, evidence shows that often a kind of 'Us versus Them' mentality forms; resulting in approval, dismissal, or a set of conditions under court appeal that denies a sense of community growth from the whole process and cultivating frustration (S. Swaffield, personal communication, October 23, 2017).

David Harvey uses the term "militant particularism" – first derived by social theorist Raymond Williams – to describe the particular struggle that begins in one place and time and escalates out to include a wider political movement (Harvey, 1996, p. 33). Often, it's an unwillingness to discard aspects of the past that problematises the progressiveness of place, perpetuating an 'us' (people who belong) and 'them' (people who do not belong) (Cresswell, 2004). A localised example of this at Lake Ohau might be the season pass holders versus day visitors (see figure 4.). Cresswell argues that when this kind of "introverted", "reactionary exclusivity" is fostered, it will only serve to make a place more vulnerable (Cresswell, 2004, p. 71). Going back to the tourism example for instance, creating a more fluid adaptive culture that has the capacity to absorb tourism into their fabric, will allow for tourists themselves to "perform place" and authenticate place-ness through their "emotional/affective/sensuous relatedness" to it, as argued by Rickly-Boyd in her commentary on existential authenticity (Rickly-Boyd, 2013).

These are the tensions of landscape within which this research situates itself by asking, how we can investigate place as process in design for the rural New Zealand context? This chapter has outlined the existing threats to place in New Zealand, the external factors that are expected to most strongly influence landscape change, and the importance of the role of landscape architecture in this evolving process. Specifically, though, it introduces the question of how landscape architecture itself might innovate and evolve, by rethinking how we approach design process, to better explore aspects of self and place in negotiating these tensions.

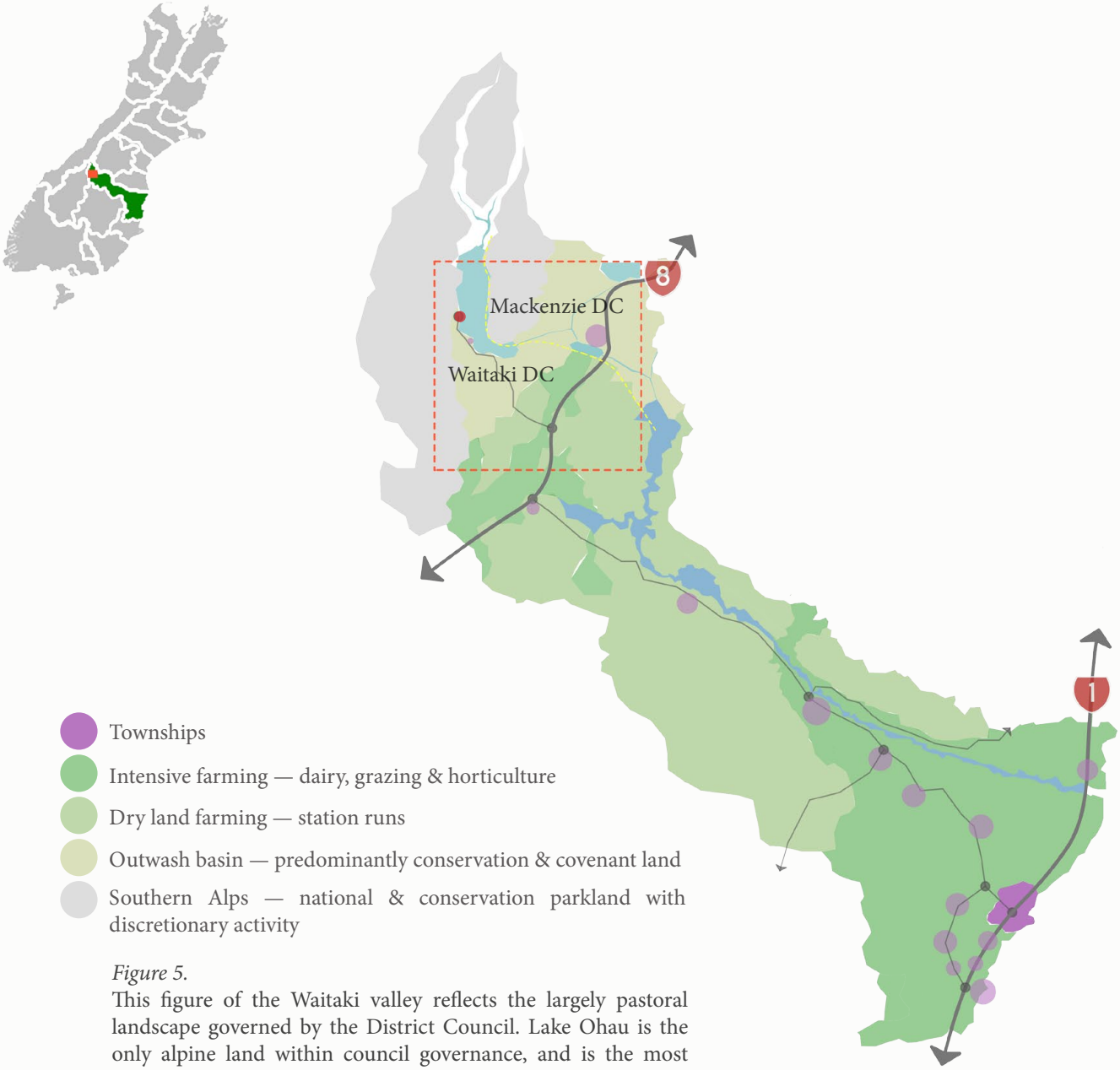


Figure 5.
This figure of the Waitaki valley reflects the largely pastoral landscape governed by the District Council. Lake Ohau is the only alpine land within council governance, and is the most remote township situated up near the source of the valley.

3. Site selection: Lake Ohau Lodge and Snow Fields

Passing the baton: The Ohau legacy

Lake Ohau, place of wind, is a setting charged by wild elements and home to a proud and resilient community of individuals who are fiercely protective of their own little bit of wilderness. It is just one of many gullies that have weathered or been scoured by glacial activity along the Southern Alps of the South Island. But since the land became landscape, it has been reshaped by its temporal and spatial boundaries for humans. The ranges, gorges and rivers of the gully were first given names for the stories, legends and lessons of local and wayfaring iwi[1] who migrated to, or through the landscape for many centuries (McIntyre, 2007). Some landmarks were later anglicised (including Ohou to Oh*au*) in the language of 19th century settlers as glorious monuments to distinguished men of the time (McMillan, 2012). Areas became known for the station owners who doggedly reworked the land to their will, and individual peaks gained recognition for the spirited adventurers who were tenacious enough to climb and conquer them (McIntyre, 2007; McMillan, 2012). Ohou, Ohau, Ben Ohau, Glen Mary, Hopkins, Ward, Dobson, there is a layering of stories here (McMillan, 2012). Both old and new; some have been lost, some reshaped; some replaced, some clung to in this vast and unforgiving terrain. The common thread of this narrative is that these names were given to the landscape by people who were compelled to this land, away from the comfort and safety of larger dwellings, because it called to them in some way.

It is for this reason that Lake Ohau was selected as the locus for this design thesis. It is a place with many stories to be told and only a small number of community members to tell it, and lasting memories for those who visit. It is a landscape of geographical and technological remoteness. To the outside observer it reads as a concentrated account of the country's wider identity-building narrative described in the previous chapter. It is a place contoured by contrasts of self-sufficiency and resilience in the periphery (see figure 6 - 7, p. 26): Rugged tussock moraines interspersed with dryland pasture; matchstick fence lines receding into fearsome terrain and the ruins of boundary man huts that preceded them; wind beaten cattle yards and vast concrete hydro dams; hairpin paper tracks and long stretches of state highway asphalt (Ingold, 1993).

1 Iwi are Maori tribes which are collectively made up of individual Hapū (clans). At Lake Ohau the local iwi is Ngāi Tahu, whose takiwā (territory) stretches across the South Island. In this case however, the iwi was most likely to have been Ngāti Māmoe, who have since been absorbed into Ngāi Tahu.

Figure 6.
Top A summer evening at Ohau casts early shadows on dwellings along the foot hills. In the foreground, a 20 y/o douglas fir shelter belt reveals its battle with the northwestlery winds (Author).

Figure 7.
Below: A series of wind breaks 50 years earlier shows a similar story of the pursuit of shelter. (Alexander Turnbull Library, 1953). Copyrighted image.

"The intimate interaction between communities and land cannot be replicated ... but must rely on continued community input and preferably the maintenance of land management activities that have led to the production of distinctive 'place' qualities" (Selman, 2004, p. 366).

It has also experienced incremental and slow growth over the years, occurring in gradual leaps: Early Polynesian arrival; deforestation; the Waitaki nohoanga sites (seasonal camping sites of maori) inland to the seven lakes (of which Ohou was one); the early European station runs and introduction of grazing; the beginnings of recreational tourism; hydro energy constructions and the damming of the lakes and rivers; the Ministry of Works soil preservation programmes and subsequent spread of invasive species; leasehold conversions to free-run land; farmland conversions to intensive dairy, and present-day commercialised tourism and intensified land use patterns (McIntyre, 2007).

Most of the growth at Lake Ohau has centred around a small commercial ski field and lodge which has dwelt beneath the Ohau range since the 1950s. From its position, the lodge and field have a magnificent view across the lake towards the alps, glaciers and, in the distance, Aoraki Mt Cook, New Zealand's tallest mountain. The neighbouring land is, for the most part, held under large, privately owned tracts except for a small township of approximately 140 residential sections, with only a portion of these built upon. Beyond this, the lake itself is owned by a hydro energy company, and most of the mountain ranges are national parkland, recreation parkland (including Ohau ski field) or Crown leaseholds. Much of the surrounding mountain land and glacial moraine remnants are currently classified as Outstanding Natural Landscapes (ONL) or Rural Scenic (RS) under the Resource Management Act 1991 to protect them from inappropriate land use activity (Waitaki District Council, 2018).

Yet in recent years one fifty-acre plot has received consent to sub-develop. A few low intensity station sheep and cattle runs have been converted to dairy with large scale irrigation schemes. A national cycle trail now winds through the moraine countryside and around the lake front. Over summer, constant flashes of light glints along the narrow roadside from the thread of campervans, cars and cyclists that pass through to take in the view. A new layer of place is entering the landscape; one driven by the insatiable economic forces of consumption and production that is steadily making its way inland. The expanded physical, social and political infrastructure and increased accessibility could all lead to the disappearance of features that previously "empower hegemonic place and identity relationships" (de la Barre, 2013, p. 835; Tuan, 1974). It is bringing to the area a kind of mobility and accessibility that Ohau has managed to consciously evade for many years. Whether this is another place 'leap' or will lead to irrevocable place change is unknown, but the area is seemingly experiencing an accelerated rate of transition.

Skiing tradition

There is a gateway that one passes through, traveling inland from coastal Canterbury and Waitaki into the depths of the High Country. There is no one definitive moment, but at some point in the journey the verdant agrarian surroundings unfold into a parched and jagged sublime. Lake Ohau Lodge and Snow Field had its beginnings as an accommodation wing during the construction of the Pukaki hydro dam. It was purchased mid-century and brought across to Lake Ohau by the Mt Cook Company to meet the increasing tourist numbers visiting the Hermitage at Aoraki Mt Cook (McMillan, 2012). The ski field itself was developed to encourage demand during the winter season, and eventually a small village was built alongside the more popular camping spot of Lake Middleton. The Ohau community makes up one of the smallest populations in the more remote locations of the Waitaki District, and for the council, increases in population means better economies of infrastructure (see figure 5) (Waitaki District Council, 2018).

Life-threatening gravel roads, weather beaten faces and stubborn, second-hand equipment forms the well-known vernacular of New Zealand skiing tradition. This is especially so for the fields that have thus far resisted development impulses driven by an evolving, commercially driven, leisure tourism market (Reiser, 2012). Most of New Zealand's fields have their roots in a club operation landscape – even those that began as commercial ventures, like Ohau – where trails, huts and roads were forged by a tenacious, enterprising few (Markby, 2008). Skiing in New Zealand owes its heritage to club fields. Before the relative explosion of commercially owned fields across the South Island in the 1970's, there were around ten club fields and only four commercial fields in operation (there are now fourteen commercial fields) (Troup, 2017).

Club fields were the pastime for small groups of snow enthusiasts' eccentric enough to endure "the huge amount of effort for a short time of skiing" (Markby, 2008, p. 38). They were constructed by members, maintained by members, and membership was often passed through family and tradition (Rich, 2004). Many 'old-timers' remember club fields as "a living, breathing monument to just how far humans will go in pursuit of a good time" (Grzelewski, 2018). Each field and the surrounding community growth was founded through a colourful story of spirit and struggle; even the commercial ventures that came later were required to persevere through many years without making a profit (Markby, 2008; McMillan, 2012). The business of skiing was demanding, invigorating and required much improvisation given New Zealand's apparent isolation from the advances in snow technologies occurring in the Northern Hemisphere (Rich, 2004). The resultant fields are wild places built by and for the needs of community volunteers. Each place carries an idiosyncratic touch from their founders and patrons; place-making qualities which have subsequently found their way into present-day branding (Tourism New Zealand , 2017).

The "growth machine"

These days a new kind of skiing tradition is emerging in New Zealand. One that is evolving from a steady, mature selection of recreationists into a younger, indefinite population of varying skill level, tastes, demographics and nationalities (Reiser, 2012). New Zealand Statistics show that between 2005 and 2015, international arrivals to New Zealand grew by 23% to 2.95 million visitors, making tourism the nation's largest export industry (Wilson & Simmons, 2015). Expansions and new flight patterns to the Queenstown Lakes airport alone brought an extra 40 000 visitors direct from Australia (which accounts for 28% of the international ski market) straight to the snowy heart of the South Island – a two-hour drive from Lake Ohau (Tourism New Zealand, 2017). Changes to the physical and cultural landscape begs the question: How long before the market is no longer targeted as recreationists with a passion for skiing, but rather consumerists? And in what ways will the subsequent tourism infrastructure of resort ski fields demanded by the market, add to the associative qualities of our alpine landscape? (Selman, 2010).

"Imitation is a well-known entrepreneurial pattern", particularly in tourism destination development where the market is becoming standardised globally and expectations are dictated to us by the industry itself (Viken & Granås, 2014). What works internationally often becomes the precedent for implementing 'successful' projects domestically, because the profitable and exponential market is the international one. This is a rather ironic position for the ski industry, which first experienced popularity as a sport because of its non-elitist, passionate and eclectic user base (Lund, 1996). Mountain resorts now compete on the basis of selling a product (Clifford, 2002). Base villages are morphing into vast constructions of rustic luxury; transforming the once intrepid recreational sport into something that is accessible to the masses (Clifford, 2002; Harding, 2006).

More often than not, placeless-ness manifests in these multipurpose facilities designed to suit all forms of globalised consumerism on a mountain (Nepal & Jamal, 2011). It is embodied in the 'factory skiing' development models that have disseminated across the global ski scene, where large-scale villages and facilities are built as an instantaneous unit following an injection of revenue by investors (Clifford, 2002). This model allows for no sense of social, cultural or generational layering that creates the nuanced, immersive experience of a destination that has slowly been added to and upgraded over time (see figure 8, p.30). The pattern of homogenisation is an increasingly common focus in tourism literature, with many of the leading commentators galvanising this rhetoric of the "banalising sameness" now found in destinations "commodified to reflect a global culture of consumption [where] it becomes difficult to differentiate them from the visitor's home surroundings" (Wahab & Cooper, 2001, p. 322).

Figure 8.
Entering the Lake Ohau turn off from State Highway 8. The road side signage is simple and functional, appealing to a particular type of visitor with no illusions of luxury and pretension (Author).

On the other hand, small remote populations put a strain on the economies of public infrastructure and utilities for District Councils. The benefit of second home owners amongst the population is that they contribute to the pool of rates, without burdening resources (Cohen, 1988). So, in some cases the act of commodifying a way of life, even if it adds undesirable change, can work to preserve aspects of a place that might otherwise perish (Cohen, 1988). It becomes a tenuous balancing act of various stakeholder needs.

Global versus local strategies

In *Branding Mountain Destinations: The Battle for "Placefulness",* case studies show that too often community developed destination strategies lack the clarity needed and often get caught in power play struggles of the various stakeholders (Williams, Gill, & Chura, 2004). They invariably become lost to a corporate model that emerges, redefining destination identities to reflect the changing needs of markets and corporations, rather than a commitment to core community values (Williams, Gill, & Chura, 2004). Corporate stakeholders tend to promote the customer and strategic business units over the less quantifiable values of locale. They are governed by typical marketing principles; being too selective cuts out ready profits, however, a market diversity approach might diminish branding efforts, making messages less impactful (Williams, Gill, & Chura, 2004).

It is for reasons such as this that tourism infrastructure is often identified for its "capacity to distort time and place" (Hall, 2008; de la Barre, 2013, p. 830). Hall describes the way in which places are necessarily 'depoliticised' in order to be sold as a product for tourism, leeching out any controversy to create a controlled landscape (Hall, 2008). The tragedy of this is the gradual diminishing of 'active' engagement between people and place, and community behaviour. It creates common areas where self-interest reigns, ironically making the place less progressive and adaptable to unforeseen processes.

Lake Ohau Lodge and Snow Field positions itself as a family-run, wilderness lodge (see figure 8) (Lake Ohau Lodge and Snow Field, 2018). Its livelihood relies on landscape values of simplicity, remoteness, pristine viewsheds and the adventure afforded by the ski field, the High Country huts, hunting opportunities, climbing spots, and of course the lake. It has traditionally attracted family groups year after year, and children have graduated from snow-ploughing[2] beginners through to advanced adult skiers, sharing their runs at the end of the day over a beer down at the lodge. For these visitors, displacement in the community can affect the discovery or 'being' in place, an established way of life and previously negotiated relationships and behaviours.

2 The term 'snow-ploughing' is colloquial on the field for beginner skiers, who assume the triangular, snow-ploughing shape with their skis in order to control their speed.

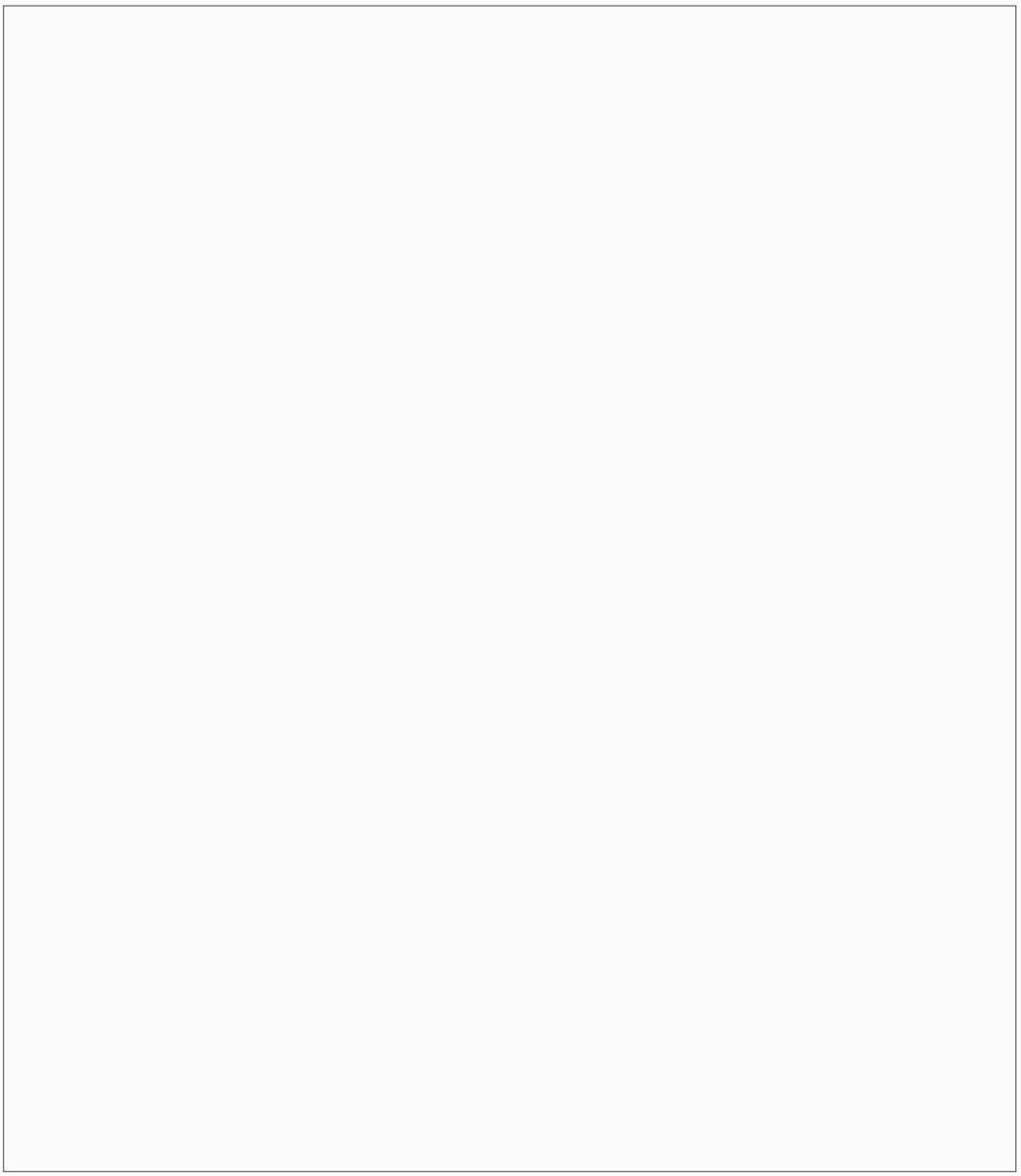


Figure 9.
Just an hour's drive away, the neighbouring Mackenzie District Council have begun construction on a proposed town centre expansion at Lake Tekapo, more than doubling the size of its town centre. In order to accommodate tourism demand in the area, a new retail centre (above), accommodation, supermarket, reserve area and transport plan have been included in the development of what was previously a small holiday town (Mackenzie District Council, 2018). Copyrighted image.

So far, as a tourist operator, Lake Ohau Lodge and Snow Fields have resisted the international trend in the ski industry of transforming wilderness and wildlife landscapes "into cultural spaces for mass tourism" (Stoddart, 2012, p. 3). But to resist capturing a share of the tourist market, indulging instead in the tension between mobile capital and fixed place rather than bouncing off this tension, may also threaten community resilience (Massey, 1994; Cresswell, 2004). Ohau is now in the interesting space of navigating the supply and demand of an increasing market, and their decisions will have a lasting effect on place, especially later down the track when or if that decision comes to sell, and to whom.

My research sets the intriguing challenge of delving into aspects of self and place pre-growth in these tourism destination communities, and how these complex relationships could be explored by designers as a part of the design process in making decisions in the landscape. This is particularly the case for private clients – though does not necessarily preclude the public sector (see figure 9) – where place might be sold as a product; cost effectively packaged and sanitised into tourism infrastructure for maximum profit. So far, I have begun to unravel the threads that situate Lake Ohau in its present-day context: The notion of place, placemaking and landscape; the selection of a site for a design response, and; setting up the narrative of Lake Ohau itself. Now my research turns to how design process may be reconsidered for designing in this landscape. To investigate the possible "red thread[s]" that might be followed to liberate place processes through design (Blanchon, 2016, p. 68).

4. Rethinking design process

Dell Upton argues that the act of architecture is "one gesture in an endlessly recursive articulation of the individual and the landscape" (Upton, 1991, p. 197). He displaces the idea of the 'master narrative' in design, wishing to release it in some way into "wider processes of nature and culture" (Upton, 1991; Daniels, 2012, p. 281). Although his dialogue was directed more specifically to the architectural field (as a call toward a more "landscape approach"), this sentiment summarises a self-conscious shift that occurred across the field of design in general around the end of the 20th Century (Swaffield, 2006; Upton, 1991, p. 195). Perhaps it was a moment of reflectivity among designers, who were poised to enter a new millennium, over the upheaval that occurred across the 20th century.

This upheaval started to seed through the activity of prominent architects, landscape architects (or designers) and planners of the post-industrial/modernist era. This was a time of turmoil in the wake of the world wars, when social systems especially experienced great change (Jellicoe & Jellicoe, 1975). These leading figures were acting against what they perceived was an increasingly commercialised landscape of mass-production and consumption – to the detriment of human and environmental well-being (Jellicoe & Jellicoe, 1975). Theorists and practitioners began to diversify in their approach to designing in different landscapes, influenced by new frontiers in knowledge, for instance biology, astronomy, ecology, economics and technology (Jellicoe & Jellicoe, 1975). Another important influence was the rapid restructuring of social systems across the Western world and the dissemination of wealth. This opened a raft of new project opportunities for landscape architects in particular and brought the profession into more mainstream channels as approaches to urban and rural planning began to change (Jellicoe & Jellicoe, 1975).

Objective versus subjective

Despite these diversifying influences, the convention of the master narrative persisted, where the landscape architect (or architect) placed themselves in a position of governance over site to present this new, instantaneous program based on a set of plans. 'Survey-analysis-design' describes the approach that became convention for landscape architects over time, which in a way reflects the objectifying product-oriented tendency of a commercial practice. This design process is a very systematic one where the brief is given to a designer as the sole-expert, a survey of the site is conducted, and findings are analysed and then synthesised into master planning for the client (Swaffield, 2006).

This way of practising also reflects a prevalent desire in the industry to "think-forward", in line with the conditions of modernity (Treib, 2013, p. 7). The counter to this then would be the holistic or gestalt; an arguably humbler position which considers the whole as more than the sum of composing parts (Antrop, 2000). In doing so, holistic thinking relinquishes some of the control out of the designer's hands into wider processes, but it also makes it more difficult to determine the range and scale of influence (Antrop, 2000).

Depending on their area of interest, prominent figures in post-modern landscape architecture began to challenge the norm of survey-analysis-design applied by practitioners, looking for something that problematises the site and brief, is iterative and self-critical. Lawrence Halprin developed his RSVP cycles, a highly experiential process-oriented (as opposed to goal, or product-oriented) way of creating in landscapes (Swaffield, 2002). Randolph Hester began work into Neighbourhood Space, experimenting with more democratic ways of designing and planning with and for people (Swaffield, 2002). Thus, landscape became combined in different ways, with these leaders making decisions on which reciprocal influencing elements in the landscape should have greater influence in holistic thinking (Antrop, 2000).

This has led to a provocative space in landscape architecture; where there are innovative leaders trying to dislocate and reconfigure the way we approach design. These disruptive practitioners work against the grain of a very widely disseminated, systematic approach which often "seeks to impose a particular vision on the landscape" based a relationship of control between the designer and client (Rotenburg, 2012, p. 233).

Experience and phenomena versus science and data

Randolf Hester's article *Do Not Detach!* is a call to action for more community-oriented design: "When the values imbedded in place attachment are awakened through a sensitive design process, they remind people of their common identity and shared fate" (Hester, 2014, p. 191). He argues that design for and from the community is more resilient to "consumptive fads and unhealthy status seeking", as well as facilitating meaningful activities and patterns for daily life (Hester, 2014, p. 191). Seamon positions this notion within a phenomenological slant; the "phenomenon integral to human life, place holds lifeworlds together spatially and environmentally" (Seamon, 2014, p. 12) Using such assertions from cultural geographers, if we could find a way to experience this phenomenon of place, then perhaps we might be better equipped to enhance what already exists when making landscape-based decisions (Seamon, 2000).

Of course, this does not necessarily mean that all landscape architects turned toward a more experiential and experimental exploration of design. The counter to an approach based on beliefs, perceptions and experience would be a more scientific one based on the objectivity of factual evidence (Brown & Corry, 2011). Brown and Corry argue that evidenced-based outcomes are the future of landscape design and research credibility (Brown & Corry, 2011). In order to mature as a profession, we must be able to qualify decisions in evidence and factual knowledge (Brown & Corry, 2011). Though perhaps a high-handed approach, they consciously stem their argument back to a perceived lack of maturity and esteem yet to be demonstrated by the landscape profession on the world stage. To them, dealing with current environmental health issues in the modern world should be our priority, likening the potential for landscape architects as a kind of landscape "physician" to which the land is a "patient" (Brown & Corry, 2011, p. 328).

These arguments have emerged in the wake of the landscape ecology movement (occurring concurrently with place and regionalism), where figures such as Ian McHarg and Richard Forman stretched the profession in a different direction from the place-based theorists. They believed that environmental health should be core to landscape design and bridged biophysical sciences into their designs, beyond the superficial or aesthetic, to work within natural systems (Margulis, Hawthorne, & Corner, 2007). McHarg famously searched for ecological meaning in his work (McHarg, 1969). For him, humans are part of a wider ecosystem. Human growth therefore must be disciplined through an understanding of natural processes, functions and services which he sought to communicate in a vertical relationship of layering (Margulis, Hawthorne, & Corner, 2007). Forman conversely investigated spatial land mosaics, devising a pattern language to read and plan for social movement around ecosystem services at a range of scales.

Pervading and evading survey-analysis-design

Hester, Halprin, McHarg and Forman have all been seminal in rethinking design process. The irony therein, is that their stretches in landscape research have succeeded in being half-absorbed back into the survey-analysis-design process which they likely desired to break free from (Swaffield, 2002) . Thinking on the thick and thin of design, landscape architect James Corner ponders the notion of a life expectancy of design methods; "that perhaps once there is too good a technique, too well known and universal a technique, then the more design becomes the same the world over, and the less that design technique is specifically responsive and adapted to local circumstance" (Corner, 2016, p. 117). As the process continues to disseminate out with general (over) use, the affective capacity of the process is likewise diluted, like a line in a game of Chinese whispers; becoming languid through thoughtless application.

For instance, when McHarg was developing his biophysical layering, it was because he had identified a critical lack of consideration of natural systems in landscape design (McHarg, 1969). His technique was immensely provocative in a world that was seemingly waking up to the notions of ecosystems and finite resources. But that was half a century ago. Current issues are different from those in the '60s, and yet there are many contemporary landscape architects who rely almost exclusively on his layering technique as their site survey and analysis. This goes back to the point made earlier about the commercial dimensions of practice, and the product-oriented approach to site that tends to preoccupy landscape architects (Corner, 2014). A systematic approach is consistent and simple to comprehend from the outside, and among the profession, and therefore simple to place value upon as a commodity, or service to sell.

By the late 20th century when Dell Upton was arguing for the inversion of the master narrative, contemporaries in the landscape architecture field were similarly questioning product versus process (Daniels, 2012). It is a debate that has continued to present day, alongside the others mentioned above, such as; sole expert versus many, objective versus subjective, experience versus science. My research accepts that the diversity of landscape approaches is what strengthens the profession. The very existence of these kinds of binaries above is a tension that acts as a leaping board for new knowledge. In my study I am exploring all three: How the notion of many experts (through community-based design), subjectivity (through qualitative research methods) and an experiential design process might benefit place resilience.

Accepting the diversity of landscape approaches allows for greater exploration of performative aspects of landscape as a socially constructed concept, or as Daniels has referred to it, a meeting place (Swaffield, 2006; Daniels, 2012). As reasoned by landscape architect James Corner, "the complexities that surround projects themselves ought to become the subject matter of experimentation and critique" (Corner, 2014,

Figure 10.
Lawrence Halprin, Sea Ranch Ecoscore, c. 1968
Courtesy of Lawrence Halprin Collection, the Architectural Archives, University of Pennsylvania. Copyrighted image.

Methods should be informed by an investigation into each place and current theory should be considered like an arsenal of tools – ready to be adapted as the situation requires. Through insights and reflection, new knowledge can then be contributed back into the field.

Rethinking the physician analogy from Brown and Corry, we should be able to look at a site and sift through a number of symptoms to decide what kind of process would be best applied to the 'patient' in question. Whether accepted as evidence-based enough or not, the argument for and against how we approach landscape design goes back to the first statement of chapter one – that however we practice, landscape architects are working in an environment modified by humans. But where some landscape architects like McHarg opted for a more governance-based approach to site design, establishing a specific positive outcome, my research looks at not setting an outcome at all, but rather being critical of the process used. There is no success or failure, rather a sense of growth and evolvement.

This is inspired by the theorists of place, Halprin and Hester, who surrendered some of their control as a designer for a sense of discovery in phenomena. Halprin specifically, worked with holism to bring together both culture and ecology in his development of ecoscores (John-Alder, 2014). He shows us that experience and science can be effectively wielded together in landscape design (John-Alder, 2014). Halprin devised his ecoscores as a form of generative mapping of the landscape, which was famously used on his Sea Ranch project in California (see figure 10) (John-Alder, 2014). The agency behind this mapping was to access a deep reading into the history of the site; tracing the processes in effect over a spiralling timescape which unravels to its present-day condition. Weather patterns, sedimentation, dominant species, key events, inhabitation and migration are tracked in parallel, offering connections and intersections, and a closer exploration of site and its resources, for the comfort and experience of those inhabiting it (John-Alder, 2014).

Figure 11.
Above: Lawrence Halprin, Sea Ranch workshop score, March 1983. Beneath this is a photograph from one of Halprin's community workshops in Morningside Park, Harlem. (Halprin, Hester, & Mullen, 1999, p. 46). Copyrighted image.

Disseminating process

Interdisciplinary knowledge has been formative in the growth of landscape architecture practice (Jellicoe & Jellicoe, 1975). Regardless of their theoretical and practical leanings, Halprin, Hester, McHarg and Forman all utilised different branches of science or arts to enhance their approach to landscape. My design study will follow suit; harvesting existing knowledge across disciplines to reflect on the possibilities for landscape research into place and designing as a part of an evolving process.

What has interested me in the research of landscape design process, is the multi-dimensionality of the experience and phenomena design methods (Daniels, 2012). Like Blanchon's red thread, you can imagine this web that grows as more connections and intersections occur in the designing, adding a complexity and infiniteness to what we can read (Blanchon, 2016). In reflecting on his RSVP cycles Halprin talked about how, in the long run, what he had "really been working toward, what I really wanted to explore, was nothing less than the creative process – what energises it – how it functions – and how its universal aspects can have implications for all our fields" (see figure 11) (Halprin, 1969, p. 2). Halprin was heavily influenced by his connections to the arts world. This connection emerges in his need to experience a 'gap in knowledge' in his work, or a different kind of immersion in site, to scope the temporal or flux. If that meant bringing in other professionals to inform his process, then he would do so (John-Alder, 2014).

Exploring boundaries

The methodological grounds of social sciences are used to reveal the deep or 'thick' descriptions of the everyday: To access patterns of behaviour, common meanings and associations (Rotenburg, 2012). Likewise, the observations of cultural geography engage widely with the making and meaning of landscape and in doing so, may work to help situate landscape plans and designs in the wider world of representation (Daniels, 2012). Yet designers frequently deny themselves the use of such qualitative field approaches commonly employed within sociology and geography. Instead they opt for the more linear, detached process of assumptions based on conventional survey and analysis, as described above (Rotenburg, 2012).

For this reason, reorganising the seemingly predetermined pathway of survey-analysis-design will be the first consideration in rethinking my design process for Lake Ohau. This means placing emphasis on discovering gaps in knowledge, rather than traditional problem solving (Rotenburg, 2012; Hester, 2014; John-Alder, 2014). Perhaps insights from my study at Lake Ohau will lead to more opportunities to explore; to further upset the product-oriented operations in landscape architecture, opening up the possibilities for discovery within a commercialised profession.

"Since there are many possible stories and versions, it is important to consider whose stories are told, and what purposes are served" (Potteiger & Purinton, 1998, p. 19).

Part two

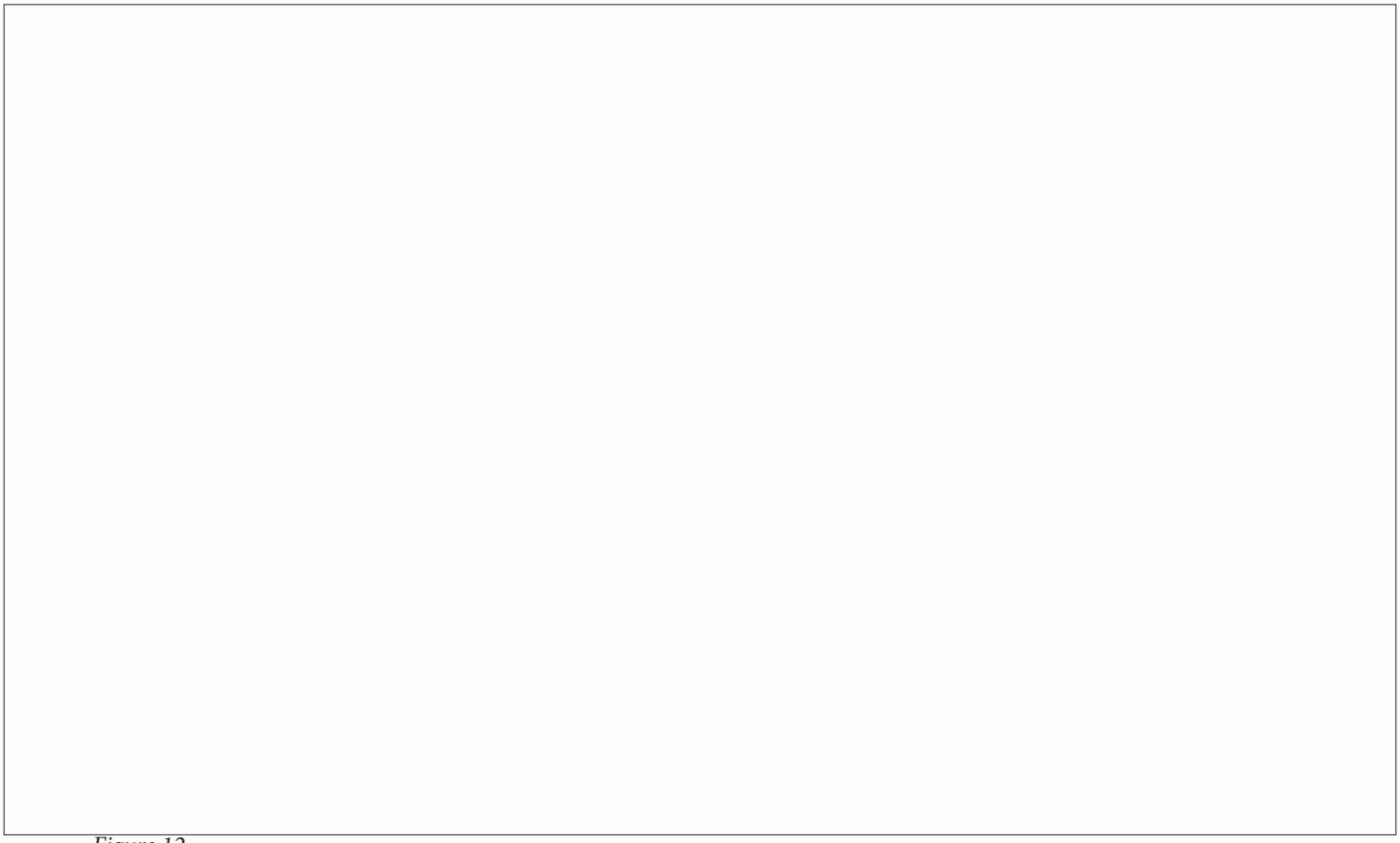


Figure 12.
Janet Stephenson's Cultural Values Model, showing surface and embedded values (Stephenson, 2007, p. 135). Copyrighted image.

5. Designing design process

In an essay that was included in the anthology *Exploring the Boundaries of Landscape Architecture*, cultural anthropologist Robert Rotenberg impresses the importance of social and local input in design by asking this question; "If the designer's work is not transparent for all, then for whom is the work intended?" (Rotenberg, 2012, p. 239). This statement concisely bridges the narratives built upon in Part One and draws them into Part Two, which introduces my design research undertaken at Lake Ohau in response to the following questions:

> **How can design help enhance place relationships not only amongst the local community, but that is inclusive of visitors and guests to develop a destination strategy which recognises place as process?**
>
> **How might different research methods be used to explore relationships between the self and place among locals and visitors of Lake Ohau as a part of the design process?**

To explore these questions, designing must fully involve itself in the stories of the place, "working with the landscape" in all its forms (Ingold, 1993, p. 162). As Janet Stephenson, a theorist working across disciplines in planning and social science would argue, planning in place must go beyond the physical and aesthetic to challenge assumptions (Stephenson, 2010). She believes this is most effectively achieved by delving into the practices, forms and relationships embedded in the past and present landscape, to inform how we act in the future (see figure 12 for her cultural values model) (Stephenson, 2007).

Community-based design to reveal place processes

The level of transparency that Rotenberg calls for should occur in many ways; from the designer to the inhabitants, to themselves, and within the ongoing development of the profession. In "mapping the terrain" of research strategies in landscape architecture, Swaffield and Deming likewise identify the need to "deepen the way we think, and to be able to better justify our intentions as designers and planners, and our actions of environmental change" (Swaffield & Deming, 2011, p. 34). It is more of an ethical consideration and moves into the kind of responsibility that Stephenson refers to when challenging assumptions (Stephenson, 2010). This discourse also links back to the very first chapter of the thesis, where I discuss the importance of recognising deeper associations in designing as landscape.

Thus, in exploring processual landscape design, my research will turn directly to the community for both inspiration and information about the site. Hester talks about how the community designer's work "frequently extends beyond what the architect [planner and landscape architect] would see as his or her domain" (Hester, 1989, p. 132). Their practice becomes characterised by its blurring of disciplinary boundaries and entrepreneurial nature to probe a site's potentiality and personality. A preoccupation with aesthetic trends and creating new art is relinquished to the emerging forms that come from user occupation (Hester, 1989).

The roots of community design as a recognised process harks back to the democratic forces of the 60's where planners, architects and landscape architects became concerned with the scope (or lack thereof) of social architecture (Hester, 1989). Figures such as Paul Davidoff, Lisa Peattie and Marshall Kaplan who are significant in their development and contributions toward the socially-inclusive approach of 'advocacy planning'. And Karl Linn, a landscape architect working at human scale, who transformed disused spaces into neighbourhood commons for marginalised groups (Linn, 1968). Projects were predominantly based in low socio-economic urban areas, dissolving barriers and prioritising accessibility and empowerment through the dissemination of knowledge at a community level (Hester, 1989).

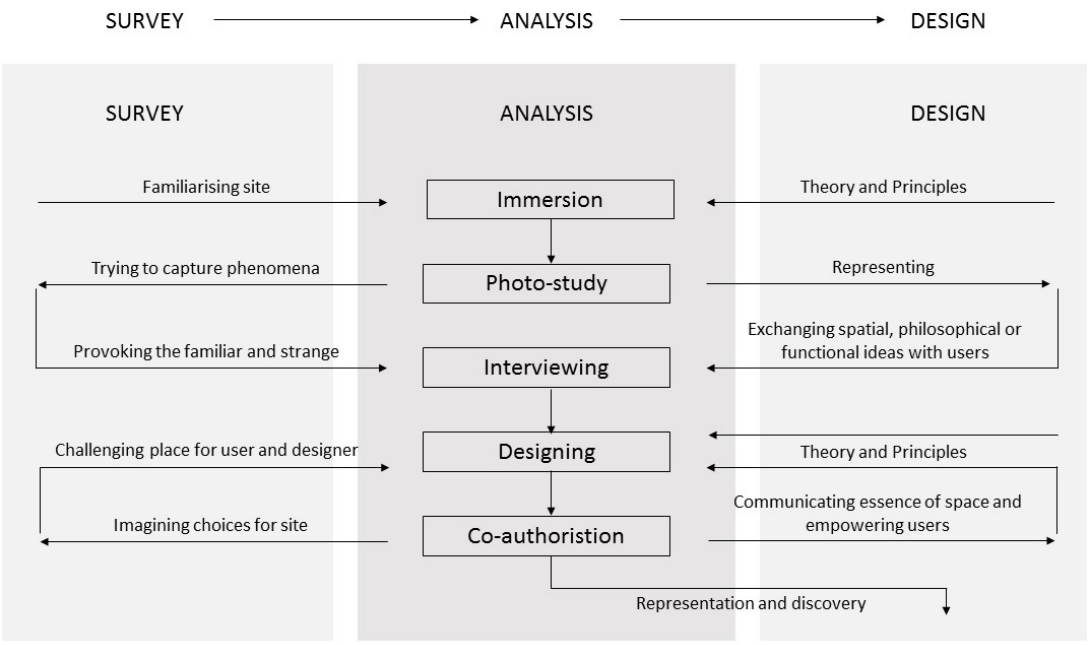
Hester's own work followed suit; stoically advocating community engagement in design process, using phrases like 'co-design', 'participatory design' and 'democratic design' to articulate this movement (Hester, 2014). He is also openly sceptical of the democratic processes that has subsequently fallen out of community design; "often, entrants used "New Urbanism," "sustainability" and "participation" as buzzwords while providing little evidence of inquiry, substance, outcome or advancement" (Hester, 2001, p. 34). He at once recognises the importance of such tactics for rethinking process yet remains frustrated by how it appears to be "practiced with obligatory ritual" (Hester, 2001, p. 34). He used the expression in the article *What Makes Participation Exemplary?* that participation in design "included the excluded, advanced the state of the art, influenced the outcome, dealt with difference, engaged the designer, integrated complex thinking or made place regional" (Hester, 2001, p. 34).

Bell and Lyall take this perspective further in their predictive new epoch of community design (Bell & Lyall, 2000). Although futuristic in outlook, the underlying dialogue resonates with what my own research is exploring. They refer to the shift in emphasis as countries collectively turn towards participation over consumption, obligations and responsibilities over individual rights (Bell & Lyall, 2000). In an exponentially mobile, globalised cyber age, community-centred ideologies and orientations begin to dilute into mainstream channels as individuals actively seek to restore human and environmental relationships (Bell & Lyall, 2000). Such premonitions cast by Bell and Lyall create an interesting overlay when rethinking the transparency that Rotenberg seeks when asking, "for whom is the work intended?" (Rotenberg, 2012, p. 239). It draws in narratives of timescape, economics and behavioural shifts, as well the transparency of design at socio-cultural, human level.

In an interview with Lawrence Halprin, Hester made an intriguing observation while comparing their approaches to participation in design. "I think that is why, in the end, that you, Larry, still get extraordinary pieces of landscape or city built that touches people's hearts … you saw participation as clearly a tool to improve design. I saw it as a tool to get in civil rights agendas. And the students today, see participation as a way of getting a job" (Halprin, Hester, & Mullen, 1999, p. 50). Talking agenda in community-based design brings to the surface its malleability in uses. Whether, Like Halprin, one is using consensus to improve design, or in the words of Hester to assert civil rights purposes; to address the other 90% beyond the middle class (Smith, 2007), or to *Give a Damn* about humanitarian and environmental crises (Stohr & Sinclair, 2006).

It is important to note that community-based design has many uses, and thus there is no one single method and application. This is both its beauty and its weakness, because how the community is engaged is highly contextual and relies on the discretion (and motivations) of the designer. It has become respected by its proponents for establishing a "moral proposition" for designing across real life contexts, making explicit the presence of values and different points of view (Iversena, Halskova, & Leon, 2012, p. 88; Halprin, Hester, & Mullen, 1999). Now, it is a matter of thinking about how it might be integrated into commercialised practice for processual landscape design?

Figure 13. ▶
Proposed design research methodology. This diagram has been loosely informed from the work of Randolph Hester (2008) using democratic design principles, and Charles Owen (2001) for diagramming design process (Author).



The design process: Exploring possible futures for Lake Ohau lodge and Snow Fields

Figure 13 above shows the reorganisation of the conventional survey-analysis-design process introduced in Part One as a predetermined pathway in landscape architecture practice. In developing the methodology for design process, I problematised and reshaped the systematic linearity to create a method that is responsive to the implications of each stage of research. The process is structured into stages, but they are by no means independent of each other. Rather, it is expected that a degree of feedback between each stage will further enrich the procedure, to emphasis creativity over problem solving (Rotenberg, 2012; Hester, 2014).

This methodology has emerged from a critical investigation into the writings on place, regionalism, representation, phenomena and community design strategies. It is also informed by research into different participatory interviewing methods to explore the cues within community places, spaces and stories such as photo-elicitation, mapping, drawing and guided-tours (Collier, 1957; Kitchin, 1994; Nykiforuk, Vallianatos, & Nieuwendyk, 2011; Thomas, 2009; Trell & van Hoven, 2010; Bendiner-Viani, 2005).

The deconstruction of the design process is elaborated below, beginning with the initial immersion into site as I began to map the terrain. A reflective analysis of the methods used, and decisions made will follow in the ensuing chapter. Chapter Six will synthesise this information with a discussion on how research engagement findings were transformed into a design brief.

Figure 14.
Site immersion by hitching a ride up the ski field (Author).

Stage 1. Immersion

This phase of the research was focused on familiarising myself with the site. It evolved into a kind of informal pilot study to begin my immersion into place, as a researcher, and to guide content for the photo study and interviewing process in the ensuing stages.

I began by engaging with people from Lake Ohau, talking to them and consciously observing activity across the site over several skiing days (see figure 14). This was the beginning of a transfer in power from me as the designer to the people as inhabitants and occupiers of the space. As 'inhabitants' they determine its uses, experiences and potential. Through conversations and sketches, walking and feeling, I began to infiltrate the sensory landscape of Lake Ohau. To attempt to make visible the layering of place, with the goal of revealing the overlooked; what might be taken for granted by respondents but inherently valued as a place-marker.

There are certain ethical consequences of site observation and participatory observation that must be considered. For instance, discretion is key, and I was careful to not overtly watch anyone so that they felt uncomfortable (Emerson, 2005). Rather, observations were quick impressions, scribbled notes, sketches and diagrams of the site program that could be elaborated on later, and close up photos were taken with the subject's permission. The few who approached me did so in curiosity, which gave me the opportunity to engage them in friendly conversation.

This early delving into the site opened narratives to pursue that I may not have been aware of. For example, I became more conscious of conversations with strangers up the chairlifts. I started to think about what we talked about (where they are from? Who they are here with? Occupations, specific runs). It marked the beginnings of discovering phenomena in this research; to explore the life-worlds, body-space relationships, and "tacit context, tenor and place of daily life to which normally people give no reflection" (Lewin, 1943; Merleau-Ponty, 1962; Heidegger, 1996; Seamon, 2000, p. 161).

Being able to observe people's spatial engagement with site was an important pivot point in the move from desk into immersion. I could observe rituals, how people would break up the day, and begin to make visible key themes to guide content for the following stages (Bendiner-Viani, 2005). What is observed in this initial study can be explored later using the visual methods in the interview process. It is worth noting at this point that I had primarily directed my pilot study toward the snow field part of Lake Ohau Lodge and Snow Fields. This was based on the desk-based research outlined in Part One, which identified the ski field as a cue for change, and from my own previous experiences of the site as a regular skier.

Figure 15.
Image inside the ski field cafetaria showing notices, memorabilia and a bespoke painting for the field from Dunedin artist Lindsay Crookes (Author).

Stage 2. Photo-study

Following immersion, a comprehensive photo-study of the site was conducted to create an archive of images for a photo-elicitation session with design participants. Images have been commonly used in interviewing methods to "foster more mindful discussion" of place or, as John Collier founder of the technique says, to "prod latent memory, to stimulate and release emotional statements about the informant's life" (Collier, 1957, p. 158; Harper, 2002, p. 14). These images attempt to recapture the rhythms, the spaces, or life-worlds noted in the first phase of process (figure 15 is an example of such 'worlds' taken).

The photo-study brought to the surface two interesting dynamics at play. The first is my own subjectivity as an outsider to the participant's 'everyday'. In these photographs I attempted to see the world through someone else's eyes, and then frame the qualities and narratives of place through expressive photography (focus, tonality, depth, framing, colour, scale) (Thomas, 2009; Bendiner-Viani, 2016). This exercise also acts to "make strange" familiar spaces for people, by "bringing their world back to them"; perhaps creating a shift in perspective, or assurance through correcting what I didn't manage to capture (Bendiner-Viani, 2016, p. 12).

Secondly, by capturing spaces with the intention of reconstructing self and place relationships creates an individual 'lens' (Harper, 2002). This may lead to further de-familiarising of spaces for interview participants. The tactic might either encourage participants to criticise what was taken, or what is missing from the image, and could led to important commonalities across the data that may otherwise be missed (Harper, 2002). Places can have multiple meanings or have a singular, more potent meaning, and that alone is a valuable production of knowledge (Thomas, 2009). Harper likens photography used in this way to a Rorschach ink blot, which uncoils respective "worlds of meaning", as well as common, shared meanings (Harper, 2002, p. 22).

This photo-study was executed with the permission of Lake Ohau Lodge and Snow Fields, and images where individuals are immediately recognisable were avoided in the research.[3]

3 It is difficult to avoid all recognition on a small ski field, given that most people's skiing outfits become recognisable over the course of the season. Therefore, an element of discretion was required on my part in selecting images for the interviews. No direct facial shots have been included.

Stage 3. Participatory interviewing

These were semi-structured, participatory based interviews, using a sample of ten participants. A directed snowball, or referral sampling method was used to obtain the sample selection. As a result, I spoke to three staff members, one retired staff member, two permanents locals, two transient locals with a house in the township, and two visitors passing through. They aged from 21 – 60+ (although predominantly 40 – 60+ age group, with only three between 20 – 40) with a variety of backgrounds, jobs and interests in the area. Referrals came from community members already engaged in the research, or active community members who were either willing to participate or could direct me toward someone who was.

It was important that I included range of participants, where possible, in my sample; old, young, transient, local, staff or guest, as well as a range of skier types; individual or family member, beginner or intermediate. Participants also needed to reflect the scope of the study questions to include the perspectives of staff, host community, and visitors. All the people approached were willing to participate, a few however were away and volunteered a skype interview. It was thought this would dilute some of the effectiveness of face-to-face data collection and was politely declined.

I had expected that an element of convenience sampling would be used, given the remote location and potentially small sample pool. In a rather ironic turn of events it became apparent that finding participants would not be difficult, but rather my own distance from the site created trouble. To make the four-hour drive from Christchurch to Lake Ohau economically feasible, I needed to group interviews with an overnight stay, which made coordinating timeslots more difficult.

The interviews predominantly took place at Lake Ohau Lodge restaurant, or at an otherwise prearranged location of the participant's choosing in which both parties would be comfortable. No participants under the age of 16 were selected (21 being the youngest age) which simplified the consent process by avoiding unnecessary complications to the research timeline. The following interviewing methods were chosen for their participatory nature, to encourage "reflection and action with and by research participants" (Trell & van Hoven, 2010, p. 93). The heuristic nature of this process works to draw out the kind of knowledge that the participants most likely take for granted, for instance the relationship between self and landscape, or place.

The two participatory methods that I chose to for the interviewing process, mental mapping and photo-elicitation, were selected for their ability to tease out different nuances of place: the abstract and the concrete. This was based on a study conducted by Trell and von Hoven who used both abstract and concrete in their interviewing methods (Trell & van Hoven, 2010). Abstract (mapping) being thoughts, memories, interactions and theories, while concrete (photo-elicitation) is more the appearances, sounds, and smells of place (Trell & van Hoven, 2010). Further research into both tactics reaffirmed Trell and von Hoven's observations, strengthening this combination of abstract and concrete in my own study (Collier, 1957; Gould & White, 1986; Kitchin, 1994; Bendiner-Viani, 2016).

In an informal setting, using a voice recorder, the project was introduced to participants outlining the keys themes of the interview which was segmented in four parts. The first part was to identify the nature of the participant as a user of the site. The second part sought to draw out the individual's abstract and spatial positioning in the site through mental mapping. A photo-elicitation session followed this to extract the concrete and sensorial experiences of site, and there was an opportunity at the end to discuss aspects of landscape change. Four key themes surfaced respectively: to situate the user within the landscape, to map the relative importance of spaces in their everyday, to critique how image-making constructs spaces and how this fits with their experience, and to discover their position to landscape change and discuss why? (Trell & van Hoven, 2010; Bendiner-Viani, 2016).

Cognitive mapping – unconscious awareness of landscape

In this first stage of the interview I asked participants to draw a map of 'Ohau' from memory, as a place.[4] To further clarify, Ohau in this exercise might be whatever they thought constitutes part of this place for them; accuracy was not required, but rather a quick "unaided impression" of the area (Gould & White, 1986, p. 12; Lynch, 1960). This is a method adapted from Lynch's mental mapping of a city and made use of his questioning approach to participants as a series of prompts (please find the appended interview schedule pp. 143) (Lynch, 1960).

In his tracing of the history of qualitative mapping, geographer Robert Kitchin promotes the use of this method for "influencing and explaining spatial behaviour; spatial choice and decision making; wayfinding and orientation" (Kitchin, 1994, p. 1). He also sees them as a metaphorical device; "a shaper of world and local attitudes and perspectives", a concept that aligns strongly with my own research agenda (Kitchin, 1994, p. 1). This technique is widely used and crosses disciplinary boundaries. Variants include the mapping in Lynch's *Image of a City* (Lynch, 1960), abstract maps (Hernandez, 1991), mental images (Pocock, 1973), orientating schemata (Neisser, 1976) and mental maps (Gould & White, 1974; Kitchin, 1994).

In the act of mapping out what they believe constitutes 'Ohau', the participants must actively choose what to include and exclude from place (Trell & van Hoven, 2010). The environment becomes relative, imaginary and liberated from concrete aspects of the site. As noted by Trell and van Hoven, this process can also serve as a catalyst for discussion about how the landscape functions for them, or how they function within it spatially (Trell & van Hoven, 2010).

Where mental mapping techniques are frequently used by designers in survey-analysis in bubble-diagrams, the community participation aspect of it is often lost (Hester, 2014). Randolph Hester is a strong advocate for bringing the community actively into design projects by having participants map out 'sacred' spaces (see figure 16) which are then interpreted back into site planning and design (Hester, 2014). In a simplification process akin to Lynch's, Hester's mapping approach makes visible patterns and connections of the places that people in a community most value "and to which they are most deeply attached", using this knowledge to inspire form (Lynch, 1960; Hester, 2014, p. 192). Lynch's distilling and diagrammatic approach combined with Hester's interest in sacred and valued spaces dually influence how this method is utilised in my own interviews.

4 Please note the wording 'Ohau' rather than 'Lake Ohau'. This was a conscious decision, given that Lake Ohau is often shortened colloquially to Ohau, and I thought that perhaps saying 'Lake Ohau' might unnecessarily skew the data.

Figure 16.
Hester's 'sacred structure', mapping the pattern of places people most value in their community. "Mapping these makes place attachment explicit, spatial and legitimate in public debate" (Hester, 2014, p. 192). Copyrighted image.

Photo-elicitation – describing phenomena of experience, familiar and the strange

For the photo-elicitation exercise, I arranged the photographs taken in my photo study loosely across the table. I then prompted participants to look for images that felt familiar to them and to discuss these spaces with me. To explore each photo in more depth, participants were encouraged to reflect on their feelings, memories and experiences (Bendiner-Viani, 2016). Prompts such as, "how do you know this place? What happens here? And, can you recall any sounds, textures and smells?" were designed to elevate the participant as an expert of the landscape, to explore the site in its singularity, to them.

Proponents of the photo-elicitation method reflect on how there are limitations to traditional sociological interviewing which photos are useful in overcoming. In his *Insights from a frequent flyer*, Doug Harper observes the challenges in establishing meaningful communication between interviewer and participant, particularly in extracting "taken-for-granted cultural backgrounds" (Harper, 2002, p. 20). He explains, "photo-elicitation may overcome difficulties posed by in-depth interviewing because it is anchored in an image that is understood" (Harper, 2002, p. 20).

This argument is based on the simple idea that the areas of the brain processing information visually is evolutionarily older than the parts processing verbal information; evoking "deeper elements of human consciousness" than words alone (Harper, 2002, p. 17). Its goal is to explore how meaning is made or, as Thomas articulates in his exploration of auto-photography; "the ways of seeing and the visual itself are never neutral or flat", revealing "complex spatialities and subjects" within a two-dimensional object (Bendiner-Viani, 2016; Thomas, 2009, p. 8). Although auto-photography is a different process to photo-elicitation, wherein the participants have autonomy in taking the images, Thomas' observations in this case transfers across methods. Photos are tactile; the participant can pick them up and put them back down, sift and sort and then re-sort in a process that Bendiner-Viani describes, "intertwine[s] place, light, photograph and physical touch" (Bendiner-Viani, 2016, p. 3).

Challenges

There are of course critics of both mental mapping and photo-elicitation, and these perspectives were explored as a part of the development of the interview schedule. Photo-elicitation creates the opportunity of bringing the participant's commonplace, oft unremarked world back to them through someone else's gaze (Bendiner-Viani, 2016). Bendiner-Viani talks about the pause, in her experiences of photo-eliciting conversations, followed by the exclamation that brings conversations flowing as they look at photos of their everyday place (Bendiner-Viani, 2016). Though this introduces a raft of conversation that may not have otherwise occurred in an interview, it puts trust in the initiative of the photographer, and their sensitivity to site. What of the places missed? How many images should be presented before they become overwhelming and dilute conversation depth?

Likewise, mental mapping adds a richness in abstract thought to the conversation – whether the interview participant is conscious of this fact or not (Kitchin, 1994). However, it is also heavily reliant on the level of engagement from the participant to produce enough meaningful data on the page. In some cases, a lack of engagement in the exercise might be telling. For example, which spaces have deliberately been left blank? Is this the only pathway used? But again, the onus is placed on the skill of the interviewer to weave the participant into the sketch; making them feel comfortable in what they are producing, and not be distracted by inhibitions.

Change

By this point in the interview, the preceding exercises would have ideally encouraged participants to start thinking and responding to questions more introspectively. Participatory research methods are not only useful for eliciting rich data for the researcher, but can also work to show the participant something about themselves which they may take for granted – by "making visible" – prompting them to become more physically and mentally involved in the process (Harper, 2002; Bendiner-Viani, 2016, p. 4). Taking advantage of that introspective state, participants are then asked to think about change; their aspirations for the area and their concerns. The data gathered here is intended to strengthen the correlation of themes that surface in findings, but will be particularly useful later in the designing, when thinking about landscape representation and communication. For example, are there opportunities to challenge participants in the co-design phase through design thinking? Perhaps serving to shift perceptions from place as nostalgia (or product) towards place as an evolving process.

"Once known to the designer, the power of those places to which people are attached can be consciously employed to improve design" (Hester, 2014, p. 195).

Stage 4. Designing

The level of perceptual awareness now between designer and site is heightened by the collaborative production of information. It is this deeper appreciation of the social processes shaping and using the landscape that is a crucial hinge in setting community design apart from the lineal survey-analysis (Ipsen, 2012; Hester, 2014). The designing stage begins to creatively explore meaningful relationships and special life patterns revealed in stages 1-3. Data is extracted and transferred into designing respectively with matrices, diagramming, sketches and mapping. This is something I will describe and analysis further in the following chapters. Interpretations are woven into more traditional design communication methods, which prepared them to be taken back to design participants in draft form.

Stage 5. Co-authorisation

By reengaging with the participants in a critiquing session of the subsequent design drafts, the process turned a full-circle – keeping participants involved through to the findings. By this point, the participants have had the chance to engage at some level with the research questions. Perhaps they might have even developed a new appreciation of their place, as they became a part of the decision-making process. Hester might refer to this stage as a kind of 'co-authorisation' and it reveals that the designer's commitment to the users is long-term (Hester, 2014). Daniels would say that it fosters a more "sociable landscape of learning" and promotes "local learning", or self-knowledge (Daniels, 2012, p. 277). Either way, a co-critique resituates the design process back into the landscape that brought it to life.

Co-authorship, or co-design as it is otherwise known, introduces important ethical considerations not only for design process, but for those who seek to conduct any kind of ethnographical or sociological work in the field. As articulated by Schwartz & Merton (1971) research of this kind relies on the interpreter's ability to grasp and empathise with "the symbolic nexus between thought and action in a particular social milieu" (as cited in Emerson, 2005, p. 2). Those seeking immersion into site by delving into social worlds and their meanings now have a responsibility to place, and its people, in their findings (Davison, Stewart, & Caine, 2009). There are certain intangible and undeniable power plays at work in situations that are highly subjective and human (Emerson, 2005). The impetus is placed on the researcher therefore, to be actively conscious about what they are doing and why, and to be actively considering the consequences of their decisions.

The second point to note, is that elevating a participant into co-designer status gives them a sense of empowerment that they might otherwise have not felt (Hester, 2001). The benefit of this is that participants become more engaged in design processes and share a desire to learn and adapt to the language to critically respond (Hester, 2014). It also, however, elevates expectations as the participant moves from passive informant, to active consultant. Failure to meet these expectations will either serve to reveal discrepancies in process, to the benefit of its further development. Or, it will reveal the designer's own failure to have communicated effectively, interpret findings, or establish themselves during the process as an expert who can challenge or enhance participant thinking.

In this study, these ethical consequences are dampened somewhat, given that the co-authorising process is conducted under the context of research – as opposed to a real-life situation. These are however important things for me to be aware of when approaching participants, so that I am critically engaged with the process. I can also consider this an important learning curve for myself as a designer, being exposed to a situation that I may not otherwise encounter in practice.

Figure 17.
Image taken during one of the participatory interviewing sessions (Author).

6. My 'experiments in environment'

The following reflections on field work has been separated into two key parts, 'Immersion' and 'Participatory interviewing'. This has been formatted to reflect the two key touchpoints I experienced with Lake Ohau community members in my early research engagement.

The designing, although inherently present in all stages, will be given its own chapter for analysis in Part Three of my thesis. The photo-study findings (stage 2) will be brought into the discourse under photo-elicitation, given that is where they exerted the most influence.

Immersion

The clear day was marked by its stillness. Normally the ski field bristles with the presence or promise of a nor'west wind[5] – the snow along the ridgeline stirring up an eerie skyline with each gust. But today it was quiet, the metallic clacking breaking the silence as our chair was pulled past one of the supporting pillars along the lift. I turned to the woman next to me and asked how her day was going?

"Fantastic! We have a place in Twizel and our friends have come to stay for the weekend. The kids have all been let loose on the field. There they go", she points to a couple of kids straight lining down a run that we were approaching from above. It is a story I have now heard often while sharing a chairlift with another at Ohau, and I repeated this to the woman, with a laugh at how cute the kids looked in their matching gear. "Oh yeah, we just love it – you can always find them easily enough. And you know they're not going to get into trouble because if you can't see them then someone else can".

I was surprised at how much I enjoyed conducting my immersion field work at Ohau. By consciously engaging with each person, I tapped into existential 'slice-of-life' moments with a variety of people on the mountain. Something that I normally take for granted on a ski field, such as chairlift small-talk, became more than merely polite and detached conversation. I began to think about how human interactions affect our experiences of a site. Who were receptive to talking and who were not, what we talked about when someone did engage, and what wider associations came from our discussion?

5 Lake Ohau is renowned for its prevailaing northwesterly winds that funnel down the gullies.

As participant researcher I could infiltrate the planes of meaning that are made on the mountain, "the way human beings respond to their physical setting – their perception of it and the value they put on it" (Tuan, 1974, p. 2). Tuan talks about how landscape appreciation is more personal and lasting when mixed with human activities, so as a designer of landscape, shouldn't a level of engagement in human incidents precede any design approach? Daniels has talked about landscape as a meeting place, and many describe how you must sense in the landscape in order to wield in the landscape (Daniels, 2012; Lassus, 1998; Pallasmaa, 2000; Andersson, 2014). Lassus refers to his notion of "floating attention":

> "To become impregnated with the site and its surroundings, in the course of long visits at different hours and different weathers, to soak it up from the ground to the sky until boredom sets in, or almost … Then to look for the preferential points of view, to discover the micro-landscapes and the perspectives that bind them, to identify and test the visual and tactile scales … all the while consulting its memories, localities, tales and local legends, stories and history" (Lassus, 1998, p. 57).

To sense, or float, we have a chance to unveil different life-worlds of a site, to consider ways in which people build familiarity and connections in public spaces. As reflected by Danish landscape architect Stig L. Andersson, "first you sense. Then you think", and once you have recorded your scratches and notes, you can then go back to your desk and elaborate, "what did I sense? What did I see?" (Andersson, 2014, p. 73).

For me, this early immersion coloured the landscape in intent and opinions, noises and rhythms, to layer with my earlier desk research. It also created a level of equality in the scoping of site; allowing participants in a way, to express their stories and thus set the agenda (Emerson, 2005). Solely observing the character of the environment (through survey-analysis) may preclude these multi-dimensional findings. Therefore, process is made vulnerable to desk-based assumptions, or reliant on a systematic reading of the landscape executed by experience, rather than discovery, as a landscape architect (Charlesworth, 2018).

In his reading of Lassus's *Landscape Approach*, Peter Jacobs talks about the issue of responsibility in design, the ethical standpoint "born from the act of translation that occurs" (Jacobs, 2000, p. 4). He also talks about the ethics of design process that focuses on an unravelling of "the problem" on site "as a given", to the problem "as understood" (Jacobs, 2000, p. 4). This raises two provocative points to consider, translating and understanding. In the sociology field the concepts of meaning and reality are problematic; "the researcher cannot produce a definitive account or explanation, and any attempt to do so is a form of tyranny because it suppresses diversity" (Emerson, 2005, p. 9).

Figure 18.
Mapping is often used in design like someone in another discipline might use a table – to lay out information and spatially make connections, to see potential issues, or opportunities. In this case, my mapping included finding key nodes, pathways, landmarks, edges, thresholds (above). But also, I spatially mapped out people's emotions and energy levels across the site based on observations; nervous energy, tiredness, relaxing, unhappy, exhilarated etc. (Author).

Meanings, therefore, cannot be fixed because they are a result of a time and place, a concept very familiar to landscape architects (Emerson, 2005). There can never be a static or overarching meaning in a site, because the site itself is a product of time and place – which brings us back to process. So, in experiencing phenomena through participant observation, we take on the responsibility of interpreting in a way that must remain reflexive and open to change.

It is also interesting to note also the use of the word 'problem' in Jacobs' notes. This goes back to an earlier decision made in my research to move away from problem-solving toward discovery. By using participatory observation as an immersion method, I am resituating myself by looking for things that can be used in research and liberated in design. The landscape is a repository of memories (Jacobs, 2000). If we, as designers, were to approach a site as a 'problem' to be understood and resolved, we are diminishing some of the meaning that has already been made. To erase some of these memories, "even partially, is to deny the values of those who preceded us" (Jacobs, 2000, p. 5).

For example, families might be drawn to the Lake Ohau Snow fields because it is a safe environment. They might also be drawn because one, or both, parents love the intermediate terrain. One might have fond memories as a kid and wish for their own children to have similar experiences. But what if they use the field because a group of friends own baches[6] in Twizel, and skiing happens to be a fun outing for the kids? All scenarios lead to the presence of this family on the ski field, yet each carries a completely different underlying story. So, rather than seeking to understand, participation has been emphasised as a form of site research.

I left my observation days with a series of sketches, or inspirations for sketching, some photos, some anecdotes, bullet points and mapping of my own (see figure 18). I didn't try to make sense of these things, rather allowed them to percolate and settle. This process precipitated in an enhanced awareness, or "self-consciousness" of what is taking place, so that later I will be better equipped to empathise while interviewing community members (Emerson, 2005, p. 9).

6 The bach is a colloquial term used in New Zealand for the holiday house. It usually applies to homes placed somewhere in the outdoors – by a lake, a fishing spot, or somewhere on the coast.

Participatory interviewing

Mental mapping

From the early immersion and preceding photo-study, my research moved on to interviewing community members. And through participatory interviewing values, memories and emotions became known and began to relate to one another. The temporal and ephemeral became more tangible and visceral for design ideation. In the first stages of design process I learned participants' (unwitting) moods and movements. In this part of the information production, participants' memories, values, sensory responses, spiritual ties, stories and ways of belonging emerged to reveal the ways in which they closely relate to the landscape (Stephenson, 2010).

"Human life is a process that involves the passage of time" and I was careful in designing my interview schedule to consider the fluidity of this backdrop to human activity, or dwelling (Ingold, 1993, p. 152). What I hadn't expected from my interviewing, was how much time would play into the responses to my questions and exercises. Whether a symptom of change processes in motion or not, all participants speculated on change, or the loss of a way of life, in their aspirations and concerns for the Lake Ohau landscape.

In the mapping exercise there was an undeniable sense of topophilia among the local group (see maps in figure 19, p. 71) (Tuan, 1974). Their love of natural processes was immediate, evoking a sense of psychic attachment or protectiveness towards physical land forms. The vista presided over their occupied space through multi-projections, evoking a distinctive metaphysical place skyline. This is a concept often explored as a place marker in urban environments, but less so in the natural landscape (Tugnutt & Robertson, 1987; Norberg-Schulz, 1985). It is not as simple as thinking of it as a vista, or object. The skyline acts as a cognitive boundary in our environmental perception. It is much like the mental mapping strategy itself used to extract our cartographic realities; the simplified version of our surroundings which we cognise in our mind (Gould & White, 1986; Ingold, 1993). The skyline, like the map we carry around in our head, acts to delineate our dwelling place from the world, making it legible; a place marker around which we orient ourselves (Ingold, 1993; Gould & White, 1986).

For example, one participant began by etching out the skyline, listing names and natural processes as he went until a system formed:

> *So this photograph I've taken, I'm standing on Mt Ohau track itself – right about here actually. And that's the lake with its hook. And that's Ben Ohau and the Ohau range and that's Mt Cook and the Glen Mary glacier sitting up here. The Newman range. That's Round Hill and that's Mt Ward. This is the Hopkin's delta if you like. That's the river there and this is the Hopkin's delta that comes across the side of the lake – feeds into it. (Interview #1)*

He then coloured his "photograph" with memories, emotions, and the highly affective temporal elements. The mistletoe blooms situated the patches of beech forest, the vivid pink sunsets located landmarks between north and south, the glowing evenings evoked the brightness of the snow under a full moon. However, there was an undeniable awareness of impending change in the way that the sense of vastness and isolation was described, as though it was something under threat; "there'll come a time – and I don't think it's very far away" (Interview #1).

It presents a sense of the climax – disclimax that Kathleen John-Alder refers to in her discussions of Halprin's processing of natural time and the Sea Ranch ecoscore (John-Alder, 2014). In her description, John-Alder uses the analogy of ecological succession to describe this condition. When pioneering species first occupy newly inhabitable space, they exert influence on the environment, until it becomes unsuitable for them to continue to flourish. By now, this landscape has undergone serious modification, ready for the 'climax' species, who become the permanent occupants. There is a distinct feeling that the 'original' settlement at Lake Ohau is cresting, on the precipice of a state of disclimax as the landscape becomes one unsuitable for its former inhabitants.

One participant, in deciding whether to include the township or road in his map, reflected on this rate of change; "That's the problem, there are just buildings popping up everywhere and there seems to be no plan or compliance. And you look over at Tekapo, which is the Mackenzie District Council, and the battles they're having because they're so slow to respond" (Interview #3).

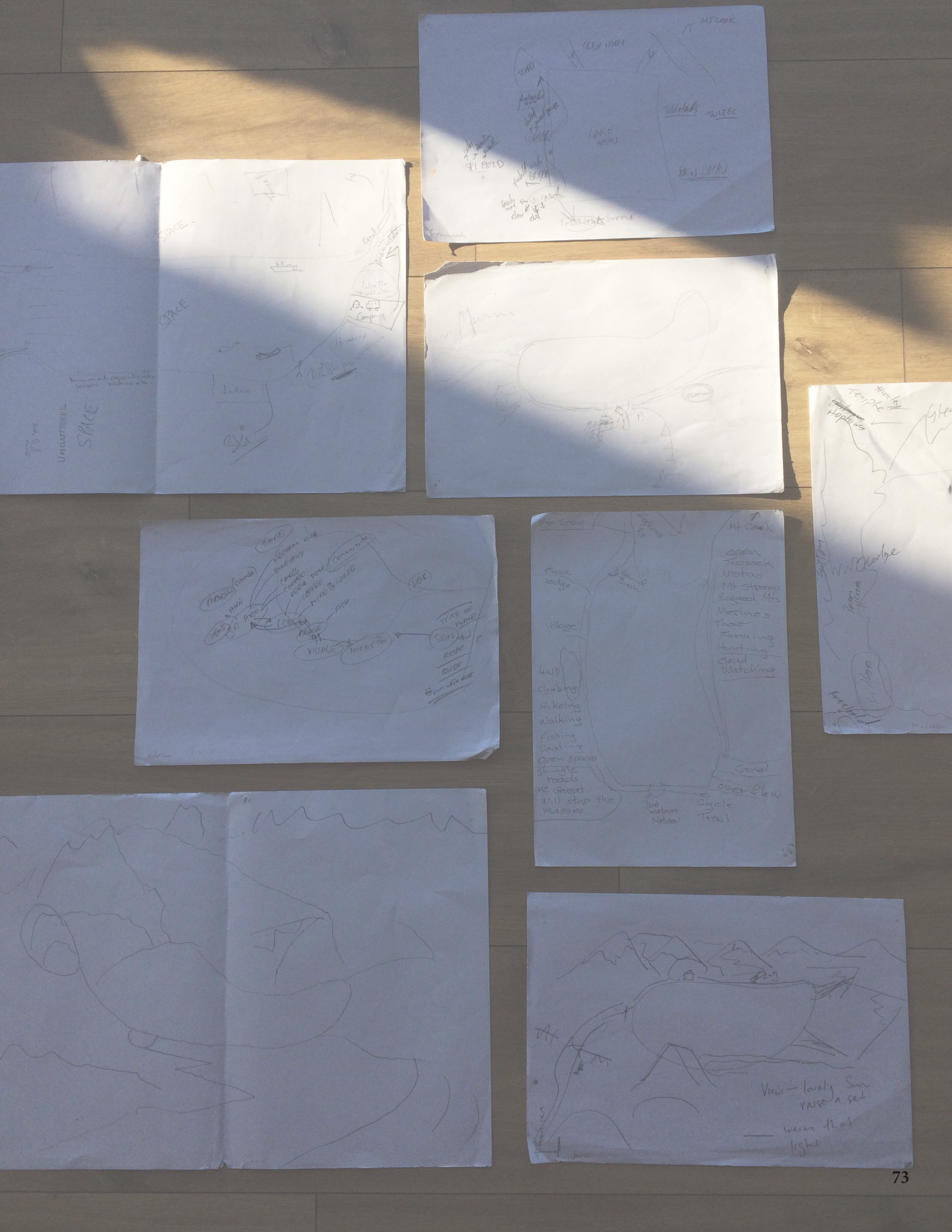
Figure 19. ▶
Eight of the ten mental maps produced by the interview participants (Author).

A notable feeling of detachment settled in for some participants as they mapped, making conscious decisions not to include certain aspects of landscape in their map. For them, "busy" elements such as the township and the main public road, or "un-Ohau" elements such as a newly built mansion, do not constitute Ohau. The intriguing tension emerges when these maps are placed beside the visitors' maps. Where the local participants were inclined to exclude commercial realities to amplify remoteness, or meaningful social connections, the visitors' maps were notable for their inclusion of novelty and opportunity. For two such participants, resistance to commerce and accessibility was almost perplexing:

> *And here there are so few people – the space!! Taking people into that uncluttered space. Because that is what the rest of the world is screaming out for. And that's what I've put in here. Now summertime you're probably going to have hundreds of boats tearing up and down there. But it doesn't matter, there's something you can look at and there's still space. You know that there's something around the corner and you know that there's more. (Interview #4)*

> *And here* [pointing at the lodge] *that's what this is here, it's exclusive. You want to be putting through a hundred people, or whatever your capacity is, and getting top dollar … so then you might have the conflict of shutting out some people because they can't afford it. (Interview #5)*

It is two different kinds of space and remoteness that has been used. There is the space as opportunity observed by the visitors, and then there is space as solace, "I think the advantage is our remoteness, it doesn't make for good numbers on the mountain, but it makes for a personal place" (Interview #2). For the 'space as solace' group, space and remoteness is a part of their identity building. People have carved out a life from the land and the seasons, and they sense that this is giving way to an encroaching, foreign way of life; "just the feeling of knowing that we are so fortunate to have something that may not exist in the next few years" (Interview #9).


SKI FIELD
LAKE
SPACE
Lodge
Ski
Village
Mt Snow
Mt Cook
Chalet
Village
4WD
Clubbing
Hikeing
Walking
Fishing
Boating
Open spaces
Shingle
roads
are great
Will stop the
Masses
Cycle
Trail
Chalet
Over flow
Lodge
Temple
Hospital
Stream
Track
Chalet
Veiw — lovely Sun
raise & set
warm Mat
light

"Mental images are conditioned by the mediation and intervention of conceptual systems, normative conditioning and socialisation, which make it possible to explore the symbolic importance of the landscape" (Soini, 2001, p. 228).

Data interpretation

Shaping the raw data collected from the mental mapping strategy to pave way for designing proved challenging. I began by sketching out experience mapping to sit parallel to the participant's maps. I coupled these drawings with bulleted notes on how the participant approached the map: Where they started, what they amplified, reduced, included, and excluded. For me, this was a way of sifting through information; working with it and letting it settle in my mind. It was becoming apparent, however, that although a useful tactic in encouraging participants into a reflective or introspective state in the interviews, I was struggling with transforming data from the maps into meaningful analysis for design. Instead, I was actively resisting the urge to jump straight into designing.

To me, this felt like a signpost. It revealed how quickly designers are inclined to move into ideation in their design process, rather than allowing for findings to slowly reveal themselves. It implies that assumptions might instead be made to cover such gaps in knowledge. Hester would argue that this compromises the design integrity, leaving it vulnerable to trends and fashion, rather than emerging organically through findings from the site (Hester, 1989). It also returns to Lassus' commentary on floating attention; where design processes should incorporate an intentional 'retardation' or slowness of experience, so that a site can be approached in its singularity (Lassus, 1998). This demonstrates the usefulness of my own methods in slowing design process, and by drawing my attention to any negative resistance experienced – the struggle against methods. This is the kind of self-critical, iterative and careful-with-assumptions approach that I had hoped for in my developed process.

It was not until a meeting with my supervisors had me rethinking ways to breakdown and transform the data and thinking about the usefulness of a table. Urban cultural geographer Jen Jack Gieseking provides a thorough investigation of the analytic components for making meaning out of the spatial mental mapping method (Gieseking, 2013). In his analysis he looks at how other social scientists have made use of mental mapping in discovering cues within community places.

I constructed a simple table informed by his research, with a series of analytical tools to reveal causal relationships between the participant and their environment (Soini, 2001). These were listed as a column, with the interview numbers running in a row along the top of the table. From there I began to deconstruct data according to the following (please see appended table p. 145):

- Scale – relationships between elements
- Single or multiple scales used
- Orientation
- Sequence – order of drawn elements
- Labels
- Lived space
- Nodes – spaces of interaction
- Physical or abstraction in representation
- Projection in space
- Landmarks
- Personal paths
- What has been included out of the ordinary?
- What has been omitted out of the ordinary?
- Close connection to elements
- Memories evoked
- Discussion of emotions through physical space
- Cultural or social factors

In analysing this set of symbols in the data, the approach self-consciously recognises that the interpretation is embedded within the intellectual context of landscape design (Soini, 2001). It was important that I accessed the multifunctionality of the landscape at Lake Ohau, to tie both knowledge and attachment to systems and interpreting the land morphology (scale, orientation, labels, emotions tied to elements), but also the subjective experiences of participants (scale between elements, lived space, projection in space, nodes, personal paths).

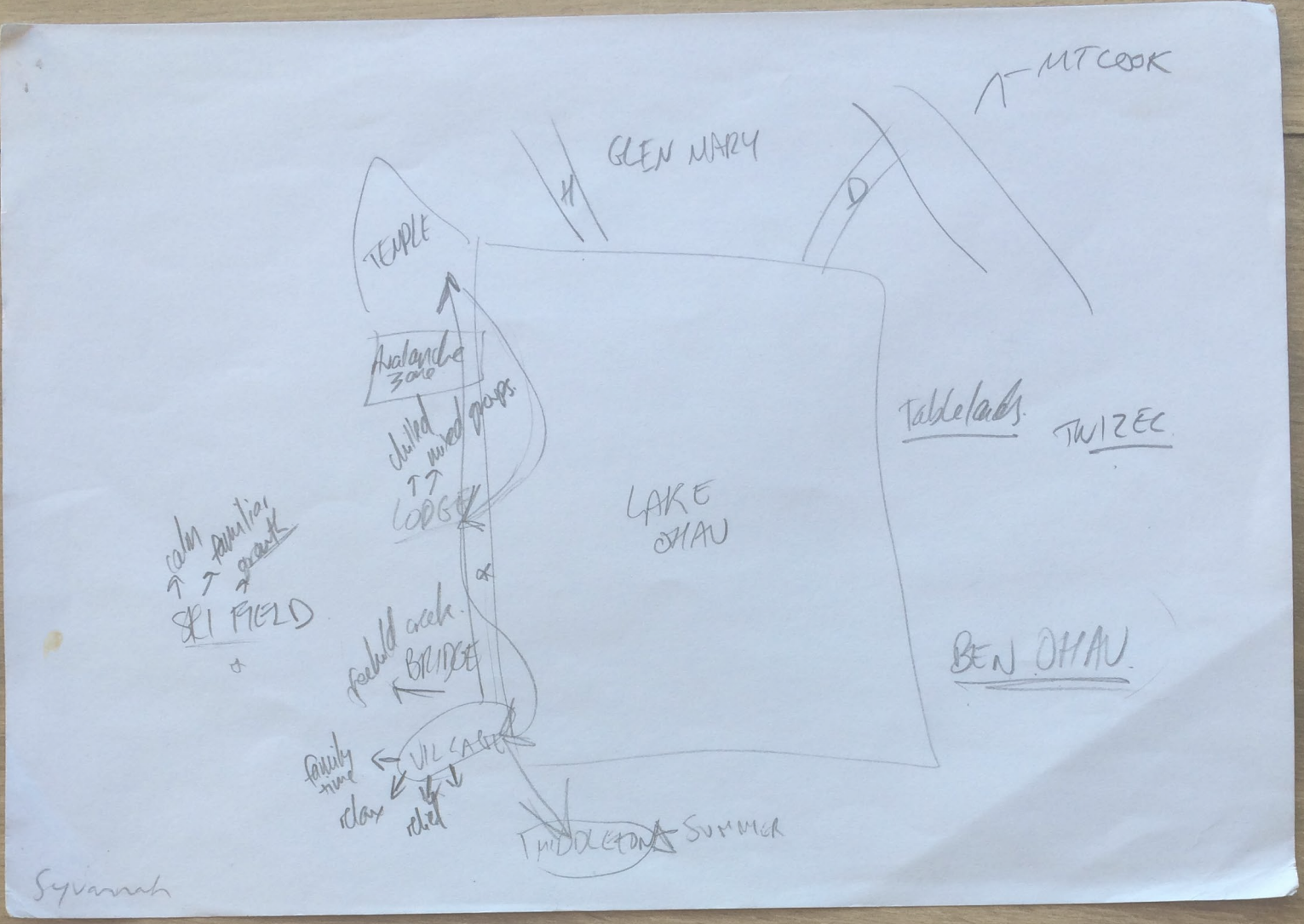
There is also the degree of interconnectedness between these two findings. For example, a few participants drew in the hairpin ski road and station tracks that carve into the mountain ranges. Some talked about creating and maintaining the road of the years, the soil structure and stability. Others talked about their terror, and sense of pride conquering the drive up the steep ski road. One rather pragmatically, if poetically, tied these "scars" back into geologic time:

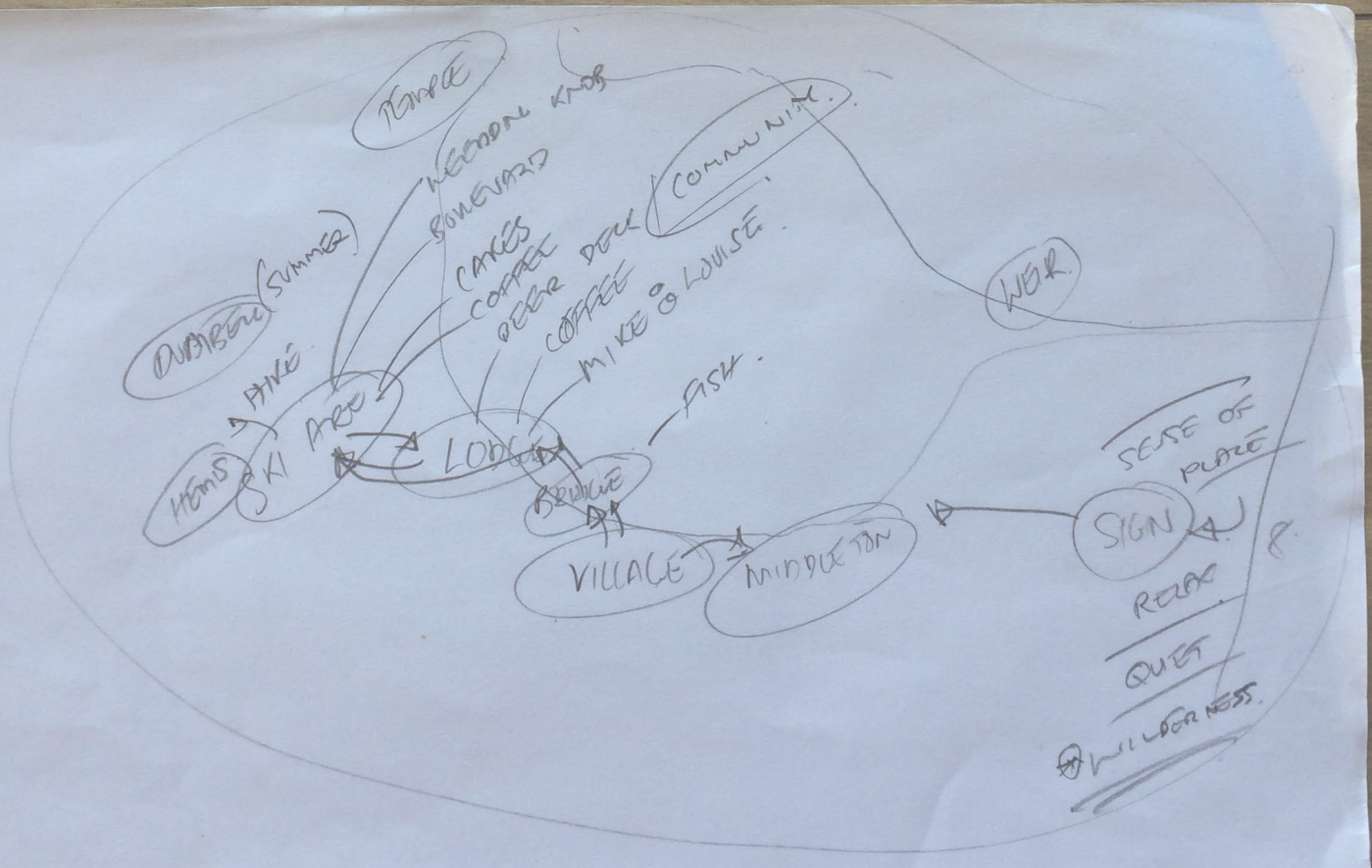
> *But for us it's now etched in our minds [the ski road against the mountain], because that's part of the landscape, just as the one on Ben Ohau is. For better or for worse it is always a scar, and those mountains are always scarred, as you look across there they were scarred by the big boulders and the ice itself* [looking towards the glacial striations along the mountain range across the lake]. *(Interview #1)*

Perhaps this is the benefit of situating a mapping exercise in the rural environment. Because interactions are so explicitly tied to natural systems and the response you might get is one steeped in subjective, cultural and scientific. Of course, this level of responsive depth was witnessed in only the local maps. The visitors, though sensitive to the natural elements, were more superficially tied to human benefits in their sketching, such as viewsheds, recreation, novelty and commerce.

Assembling the table brought forward some anticipated and unexpected values from participants. For example, the lodge emerged unanimously as a central node for all the participants, aligned with concepts of "home" and "family" when described. Though the ski road featured on every map, the ski field itself was absent on a few, making me rethink the notion that the field is core to the experience of Ohau. Other conceptual drivers included; land ownership versus guardianship, wilderness, the Sublime, community, community severance, land demarcation, meeting places, rituals, places to recreate, pride in knowledge, the power of names, Lake Ohau as an enclave, and commercial encroachment.

A sense of self-identity and group identity became apparent within these themes: Lake Ohau is at once deeply personal, as well as carrying strong communal bonds and social connections (Stephenson, 2008). A noticeable exception to these themes was the attachment of livelihood to place. It was drawn in by one participant, who labelled her office, and alluded by another, who projected his map from a corner on the ski road. I had anticipated livelihood to reveal itself in the mapping, and so its lack of inclusion was a surprising finding. However, it does reinforce the sense of compulsion to Lake Ohau that all the participants admitted to. They are compelled to this place, for whatever reason, but their livelihood fits into their life here, rather than driving it.


MT COOK
GLEN MARY
TEMPLE
Avalanche zone
chilled mad gaps.
LODGE
LAKE OHAU
Tablelands
TWIZEL
SKI FIELD
BEN OHAU
BRIDGE
VILLAGE
MIDDLETON
SUMMER
Sycamore


TEMPLE
COMMUNITY
CAKES
COFFEE
BEER DECK
COFFEE
MIKE & LOUISE
FISH
WEB
SKI PASS
LODGE
BRIDGE
VILLAGE
MIDDLETON
SIGN
SENSE OF PLACE
RELAX
QUIET
WILDERNESS

◀ *Figure 20.*
Two of the mental maps resembled a blend of concept and mental mapping, making interpretation seem more overt (Author).

Challenges

For all the fascinating outcomes experienced, mental mapping does, however, lend itself to suffer from a participant's lack of drawing motivation, memory and ability (Soini, 2001). Sketching out a map is a physical and creative process, and the participant is required to transform a three-dimensional landscape into two-dimensions (Soini, 2001). This adds an element of performance for the participant, by sketching in front of me, so possible inhibitions must be considered in reviewing the method's effectiveness (Soini, 2001). Another factor is that mental mapping is still predominantly used in urban environments, where geometric surroundings can make spatial layout and form simpler to convey. For example, a city block can be a square, but a lake could be any number of variations. So how much can we, as the interpreter, read into the permutations of a lake's form?

Two of the participants' maps represented a distinctive way of conveying their spatial understanding, and graphically veered between a mental map and what could be described as a concept map. The effect was a list of labels that were interconnected and relatively spatially arranged according to the topography of Lake Ohau (see figure 20). The act of interpreting these maps however felt more explicit, concrete, as the maps themselves appear quite directional. This is in opposition to the more abstracted realities of the other participants' maps.

This could have occurred for several reasons: The first participant seemed uncertain in how to approach the map and the next participant may have followed suit because they were present for the earlier interview, and thus guided by that experience. It could also be the analytical nature of these participants. I mentioned before that the maps rely on a person's drawing motivation. Both participants have a background in academia, and consequently their maps might reflect their experiences of working in research engagement and data gathering processes. Consequently, their maps are simplified and concise, revealing information that they feel is pertinent. Again, it shows the flexibility of the method. I could still extract findings into the table, as with the other maps, I just applied a different level of interpretation, given the factual way in which information was presented by these participants.

Figure 21.
One participant used this exercise to map out a day's movements with the photographs (Author).

Photo-elicitation

When making images of Lake Ohau, I approached from within the place, rather just being in it (Bendiner-Viani, 2016). The landscape immersion stage was important for this reason, because I gained access to another person's day up the ski field. Rather than using the foreground of my own experiences, my intention was to capture the everyday from other perspectives. Getting off the chairlift, driving up the ski road and looking at the rocks, or the view in the other direction, putting down a ski bag and grabbing lunch. I also sought to capture thoughts; the idea of looking up towards the ridge and contemplating whether to commit to a hike off-piste. Or perhaps hiking up and experiencing that moment of tremendous self-awareness as you look out across the seemingly infinite mountaintops.

By tapping into my own memories of site, I inadvertently drew out those from the participant. Take the latter image for example, of looking out over the ski field from the ridgeline. Where I might be experiencing an existential moment, someone else might be lining up their ski run in anticipation. A staff member however, could be assessing the quality of terrain on the field, as seen from their elevated position. It is that sense of introspection captured in the image that engaged with some part of the participant's own life-world and encouraged them to share their thoughts. This was one of the more satisfying findings of the photo-elicitation method, but it does raise the question; would a researcher who didn't know the site as well obtain the same finding?

For the photo-elicitation exercise, I laid forty images that I had taken of the field and Lake Ohau itself. Together, the images could almost chronicle a day's journey through the site during the winter. They move past the turn off from the busy state highway onto Lake Ohau Road, around past the lake, then they turn into the ski road, drive up the ski road, capture the moment of gathering your ski gear, lining up for a ticket, etc. I didn't realise at the time, but I was cataloguing a series of psychological and physical thresholds.

It was the first participant that brought my awareness to this fact, as he approached the exercise by ordering them into a timeline whilst narrating movement through the site (see figure 21). He talked to the thresholds as important rituals of the site; bringing these photos in until they became a part of the belonging to Lake Ohau. As Ingold might describe it, these images unveiled that individual's "embodiment" in site (Ingold, 1993, p. 156). As their landscape became known to me, it revealed patterns of dwelling, journeying, and the "world as it is known" to him (Ingold, 1993, p. 156).

Figure 22.
Image showing a group of people sharing their lunch around the boot of a car, or 'tailgating' as it is otherwise known (Author).

Only two participants went through all forty images. For the remaining interviews, participants sorted through and discussed a few of the more familiar photos, to them. This is something I had anticipated, given that I promised them in the preparatory information sheet that the interview would only take an hour of their time. The act of prioritising worked to reveal some interesting findings about the site. For example, some photos surfaced more than once, others not at all (from the remaining eight participants). The images that were most selected by my participants were ones that captured valued social interactions, for example two people chatting on the chairlift (6 x participants):

> *Whereas you know, in some of the big resorts it's a fifty/fifty chance whether someone is going to talk to you or not. But up here, on the field you'll always have a chat and you'll meet really cool, fun people (Interview #6)*

Another example was the image (see figure 22) of a group of people 'tailgating' (having their lunch around the boot of a car). Some paused over the photo, separated it from the others, and gave a small laugh. Others used it as an example of their pride in the mountain's culture:

> *This is a great photograph here – this could be taken in the morning, or possibly the evening, but it's reflecting people having the classic tailgate lunches, drinks at the end of the day. That sort of thing. It's absolutely ideal for that kind of thing (#Interview #1)*

A few scenic images were selected. Those that were, were discussed with an implicit sense of protectiveness of place (dryland moraines, wilding pines, beech forest) or awe in place (view shed from the field, a close shot of the rocks, driving on the ski road).

But, my view and the view of others and one that we've advocated for is that Lake Ohau village itself right round to what we call the glacial outwash to the end, should be protected, because it's, I mean even though it's a dry-looking landscape, it is what it is and that's the natural – and it's special to Ohau and special to the community (Interview #5)

Data interpretation

To interpret the data from the photo-elicitation exercise, I began by cutting up the transcription sheets to separate comments into key themes, topics or place markers: The lake (10 x participants), Ohau Village (10 x participants), landscape change (10 x participants), pristineness/wilderness (10 x participants), Space and remoteness (10 x participants), the lodge (9 x participants), Lake Ohau road (9 x Participants), the ski field road (9 x participants), wilding pines (9 x participants). Other themes included ownership v custodianship, various landmarks, community stakeholder groups, field terrain, the chairlift, the cafeteria, the vibe, interactions, attraction/compulsion to place, memories, views, activities, generational ties, colour, spiritual energy.

I laid these quotes out in their respective groups. Some comments traversed across themes, and so I made placeholders in all applicable fields. Then I created a table, with a row for each theme, and began to tease out each topic, incorporating my own fieldwork notes into the analysis. While reflecting on some of her own qualitative research that explored people and place in rural New Zealand communities, Stephenson refers to the "clear clusters of qualities" of shared significance that emerged from her data:

- Natural features
- Historic structures and features
- Contemporary structures and features current and traditional activities
- Natural processes
- Sensory responses
- Spiritual connections
- Genealogical connections
- Historic events
- Stories of place
- Feeling of belonging
  (Stephenson, 2010, p. 12)

In her words, these are aspects of place that have been "given legitimacy through a socially accepted way of assigning value", things valued culturally (Stephenson, 2010, p. 12). Like my own research, her two studies were conducted in rural places in New Zealand. But she mentions a similar study (de Pelsemacker, 2008) conducted as a master's thesis in an urban centre, which revealed "surprisingly similar clusters" (Stephenson, 2010, p. 12). Whether these are perhaps some universal (or national) place-making qualities that Stephenson has identified, they resonate strongly with my own overarching interview findings.

To go back to Bernadette Blanchon's image of the red thread; the intriguing aspect of undergoing this interviewing process is how all these stories have become a web of interconnected threads from which the design takes form and is thus read (Blanchon, 2016). For this reason, key interview findings will be elaborated further in the section 'Writing the Brief' where I present its confluence in the form of conceptual drivers for design.

Challenges

Urban researcher and photographer Gabrielle Bendiner-Viani talks about the "slower stories through looking at photographs", and the method's value of eliciting highly nuanced conversation (Bendiner-Viani, 2016, p. 4). In my own research, this was the case for some participants more so than others. One of the challenges of using the photo-elicitation method was choosing an appropriate number of photos to present to the participant. A key finding from my interviews was that forty images was an overwhelming amount to process. Most participants only discussed an average of five or six photos in detail, making only a passing comment on roughly five others.

This raises the concern that perhaps too many images might curb the quality of discussion, by forcing participants to choose or perhaps prioritise. By restricting the number of photographs however, introduces the challenge of what to leave out? As someone trying to learn about the place, how are we to make decisions on what is more important than others? These kinds of decisions are particularly difficult to make prior to interviewing, and for designers who have no familiarity with a site. This reinforces my earlier point about how my own familiarity may have allowed me to make more informed decisions about these choices.

Harper describes how "photographs appear to capture the impossible: a person gone; an event past. That extraordinary sense of seeming to retrieve something that has disappeared belongs alone to the photograph, and it leads to deep and interesting talk" (Harper, 2002, p. 23). With only four people did I begin to tap into these deep memories of things past, and this might be for a few reasons. The first is that three of the four were either standing up, looking down at the images, or seated above with the images on the floor. A level of elevation may have helped participants visually separate out images, particularly when they picked each one up, physically removing them from the collection. Another reason may be that these four also had the longest interviews, indicating that they were perhaps more inclined to dwell and reflect on exercises. The other reason may be that these participants were all local, and therefore had a more extensive number of memories and history to share.

Another challenge, that I only realised once I had begun interpreting my collected data, was that though the lodge had been identified as core to Ohau, it was noticeably absent from the photo study. When asked what was missing from the photo selection, a few of the participants responded with the lodge, but added that they assumed it was because the research was based on the ski field. This showed the power of my method used in revealing values that were unforeseen in my immersion stage. By slowing-down the design process, engaging on a deeper level with participants, and by keeping an open mind throughout the engagement, I was able to develop a whole new brief that was more intimately engaged with my participants.

By contrast, if I had discounted the lodge, or failed to pick up on it over the course of the research, that would have revealed a deep flaw in my design process. More experience as an interviewer might have helped me identify the lodge's absence in my interview schedule earlier, and I could have adapted it into the following interviews. But, if anything, this finding exposes the strength of the mental mapping exercise, where the lodge was discussed by participants in greater detail. It was through the mental mapping that I was able to identify the lodge as a "home away from home" (Interview #2).

Change

Many facets of landscape change entered all the interview conversations, most of which were unprompted by my own questions. All participants were seemingly aware that the ski field and lodge are embedded in a dynamic multifunctional rural landscape. One participation observed, "it's like a microcosm of all the issues that are so topical in one tiny area" (Interview #5). Dairy farm conversions were discussed by almost all the participants, unsurprisingly, given that this is a growing issue along the Mackenzie basin.

Only two mentioned their experiences of farms in the area in a positive light, showing their joy in observing the temporal and picturesque qualities. The remaining participants were less optimistic. Some mentioned the green intrusions of irrigated pasture in a dryland environment, while others discussed issues associated with declining water quality. There was concern towards a different kind of commercial landscape intruding in their "bubble", one driven by production over livelihood or passion. Others perceived irrigation consents as a kind of floodgate through which, once compromised, uncurbed development would torrent.

Several consent processes over the last few years have brought a sense of imminent and irrevocable change to the built environment. One of the crucial areas for concern was that those bringing change will not understand community life – giving Lake Tekapo, Hawea and Wanaka as examples of undesirable change.

> *Well I suppose my biggest change is that things aren't policed properly. And I know that we've had the best times I've ever had at Ohau. And money buys a lot of things, and if you don't have it you watch things change a lot quicker. Ideally people want shops and everything like that. But then Ohau will change, it'll just be another Wanaka again, won't it? (Interview #8)*

> *It gives you a hint of what Ohau could turn into, if everyone did that, if they didn't consider the vibe of the place – how it would ruin everyone else's opinion of the place as well… he didn't bother to consider how the community would feel [referring to a gated mansion that has been recently built by the lake] (Interview #6)*

Many expressed the sentiment that change will damage the feeling of remoteness that they value so much, noting that they have "been lucky" to experience Ohau "pre-development", in its "best years". Mount Cook village was used as a precedent by some of these people as development done well, that is "sensitive to the landscape". However, their faith in the District Council seems diminished:

> *I mean I don't know what the District Council's plans are for this area, but I've heard all sorts of rumours … I mean they never wanted to have the village here from the start. When the village started, there were very, very strict regulations. And all the houses were supposed to blend into the surroundings. And that's why in my garage you can only just get a car into it. And then it got too hard for the District Council, and against all opposition from the village they wiped all of that. Too much trouble. (Interview #9).*

The two visitors however, perceived change to be exciting. They emphasised that now is the time to set a standard for development, so that it can "be done right as possible" and "without harming the environment" (Interview #4).

Change up the ski field was another matter, with several participants mentioning that they had a flavour for change on the mountain over the previous season. With Ohau receiving some of the best snow in the South Island, many "descended" on the small field for powder days.

> *…It was a fresh powder day and we got up there for fresh tracks at around 9.30 and it was completely tracked out! And that doesn't happen at Ohau. And you got a lot more of the 20 somethings, and a lot more of the terrain park cool dudes. And even though it was just for a day, it really kind of changed the vibe of the mountain for that day. It was more like,* them*, whereas usually at Ohau, especially on a powder day, you're like – even though there's no friends on powder day because you've gotta get your runs – there's still a sense of community. If you see someone try a run, you let them do it. You wouldn't overtake them to get there first. (Interview #6 – emphasis added by interviewer).*

When questioned whether perhaps that kind of etiquette might be cued for these visitors on the mountain, the participant remained wary, adding; "I think ultimately it would come down to if they respect the mountain, and respect the ski field … I think that'd definitely ease the progression from a smaller ski field to a bigger ski field" (Interview #6).

Figure 23.
The new carpet at Lake Ohau lodge

Part three

7. Writing the brief

The previous chapter revealed that findings from my engagement with the community of Lake Ohau proved to be a contrast to the desk-top research. For instance, I had initially targeted the ski field as a location that might be vulnerable to undesirable change processes. By empathising with the site and its stakeholders, it soon became apparent however that Lake Ohau Lodge is the anchor point for place relationships among the community. Although the ski field embodies qualities of place that are important, it is more a manifestation of Ohau as a place. Whereas the lodge plays a primary role in manifesting place at Ohau – as it is known to the stakeholders involved in the co-design process. Undesired changes to the Lodge would thus irrevocably alter the feeling of being in place. Though the ski field will still be incorporated within the design strategy, the Lodge as "home" will now be at the heart of design work.

I have included this chapter, 'Writing the Brief,' as an intermediary between stages 3 and 4 of the design process, because I found it a critical pivot point in my methods. Before I began designing in earnest, I wrote myself a design brief. This worked to establish the emerging conceptual drivers from phases 1-3 of the design process and to introduce critical design questions. Ironically, creating the design brief was a stage that had been left out of my actual process. Instead, I had unwittingly absorbed it into the 'designing' part of the diagram. My engagement with the site helped me realise that it is not as simple as merely jumping into an unarticulated 'designing' stage and to almost intuitively begin my design. By writing a brief to begin design, I was reinforcing the level of reflexivity involved in my process by focusing my 'floating attention' thus far into something more explicit (Lassus, 1998). Figure 24 shows the tuning of my design process to reflect this development.

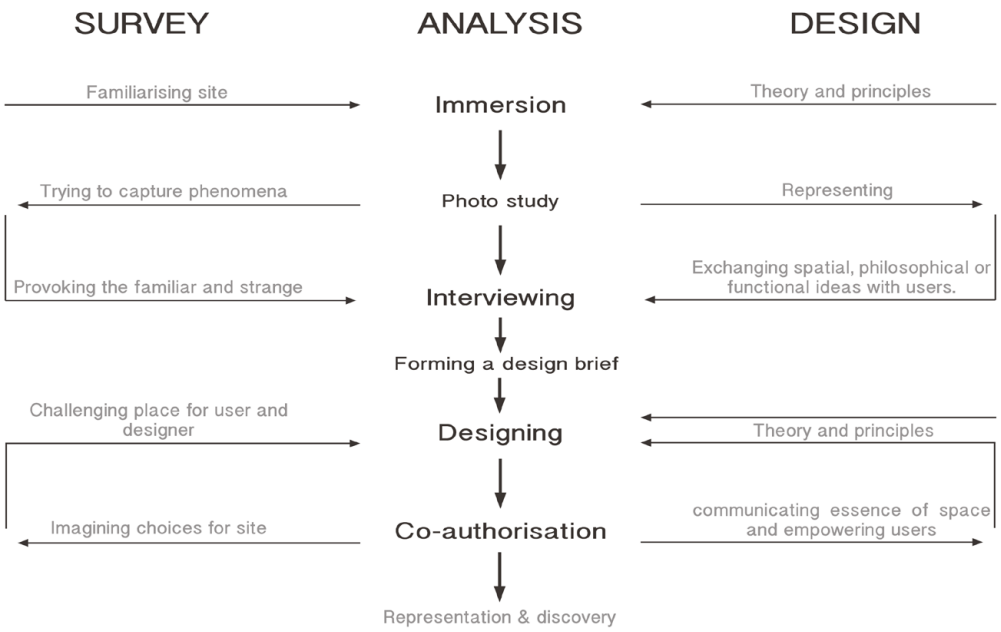


Figure 24.
The ongoing development of design process (Author).

A brief is useful for transforming findings into something that is active and generative, and ready to be worked with using design tools. I found that this formative aspect of design – writing a brief – was also a helpful tool to objectify and concentrate my findings. Writing the brief took me away from the highly subjective field of interpreting qualitative data by forcing me to prioritise essential information about place. Grouping themes into drivers and establishing design questions (ie. "how might we…?"), worked to lift the data out of a sorting and analysis state, and refocus it back into one of discovery. It also meant that I had to make important decisions in setting some parameters as a designer, for instance, what can be feasibly included in the scope of this design study?

While my original version of the brief was a formal and objective document, I will expand it out through this chapter in order to investigate how the brief resonated with the wider process. This will also serve to further develop, in more depth, some of the themes that were brought forward in the previous chapters – now grouped within the three conceptual drivers for design.

Figure 25-27.
Sketch book imagery. Imagining notions of wilderness, the Sublime and guardianship on the site (Author).

Design objective

The design objective was to investigate a possible future for Lake Ohau Lodge and Snow Fields based on earlier design process phases of empathising with stakeholders. The overarching design strategy investigated three key locations: the lodge, the ski road and ski field, as identified by participants as important place nodes. The design response is also required to consider how introduced features will occupy and behave in the processual landscape, over time and across a range of scales. The three conceptual drivers for design are as follows:

- Protecting values of **wilderness**
- Enhancing the emotional dimensions of **the Sublime**, and
- Introducing the notion of **guardianship** (embracing change) and challenging ownership (resistance to change)

Coded topics from my data were then grouped within these emergent conceptual drivers. They each have a capacity to incorporate the sensory and the physical, practices and relationships, and have strong theoretical groundings. As place theorists have argued, an interpretation of place "must encompass both its physical form and its social construction — that is, the meanings and purposes persons attach to the place and its features" (Nowell, Berkowitz, Deacon, & Foster-Fishman, 2006, p. 30). Each of these conceptual drivers, in their own way, afford insight into physical forms and social construction, making them compelling design tools in this context.

An investigation of the appropriate language and imagery was also included in the ideation, so that the design response could be graphically communicated back to the research participants in a co-critiquing workshop session (phase 5 of design process). It was expected that testing the design in this way might generate new ideas, new questions, and new insights into the design process thus far (Interaction-Design, 2018). This might involve small adjustments to strategy or how the design is communicated. It might, however, require the design objectives presented in this chapter to be completely redefined. For this reason, I decided that initial designs would be prepared and presented to community members in draft form and loose concept sketching (such as those shown in figures 25-27). Communicating in draft form also brings a feeling of malleability into the workshop sessions. It means that nothing is set in concrete; things can be altered, drawn on, or redrawn as a part of co-critiquing design outcomes.

Figure 28.
Wilderness ideals (Tuan, 1974, p. 104)
Copyrighted image.

Conceptual driver: Wilderness

Tuan identifies that wilderness is as much a state of mind as it is a description of nature (Tuan, 1974). For the Lake Ohau stakeholders, wilderness means a strong "reaction against urban sophistication and a longing for rusticity" (Tuan, 1974, p. 106). Tuan describes this condition as "deified nature", the Edenic versus the profane which gives those escaping into wilderness a sense of moral worthiness: City = corruption, rural = virtuous (Tuan, 1974, p. 107). This is reflected more literally in the preservation movements of the area, to protect the 'threatened' wilderness. It is also evident in those who see the sheep station runs as a key aspect of wilderness but are in opposition of the more homogenised and controlled (and polluting) dairy/ pastoral environment.

Wilderness at Ohau is associated with space and 'unmodified' nature. It is reminiscent of the pioneering past of European settlers living at the cusp of an "un-encompassable" environment, promoting "toughness and virility" (Tuan, 1974, p. 112). Tuan's diagram (see figure 28) shows the development of, and appreciation for wilderness in the human condition. The condition applicable to the Ohau landscape is a hybrid one, caught between 19th Century and middle to late 20th century ideals. Tuan's diagram hints at the paradox of the threatened wilderness: The more we recreate in our wilderness places, the more navigable it becomes – and yet the more precious it becomes as a state of wilderness (Tuan, 1974). The notion that this wilderness landscape also relies on its visual economy (skiing, hospitality and other touristic activities) for its ongoing protection and maintenance, emphasises its precarious and paradoxical state.

Most interview participants remarked on the presently unspoiled landscape, using words like "pure", "authentic" and "off the beaten track" to impress how vital these values are to place. They all unanimously commented on the "sense of wilderness" as best describing the feeling of being at Ohau. One of the visitors intimated that New Zealand's "pristine wilderness" landscapes are not only key for attracting tourism, but vital for our own distinctiveness: "what does this country need to keep its identity?" (Interview #5). The other visitor reinforced this notion, "people want to get into the wilderness", waving indiscriminately at the view beyond. One of the transient locals observed; "I mean, it's one of the last wilderness-feeling places in New Zealand, particularly in the populated area of South Canterbury" (Interview #5). This draws Ohau's place relationships into the wider, regional context. Sense of place at Lake Ohau goes beyond its inhabitants. It is also part of a greater public ideal, and this will need to be factored into the design in some way.

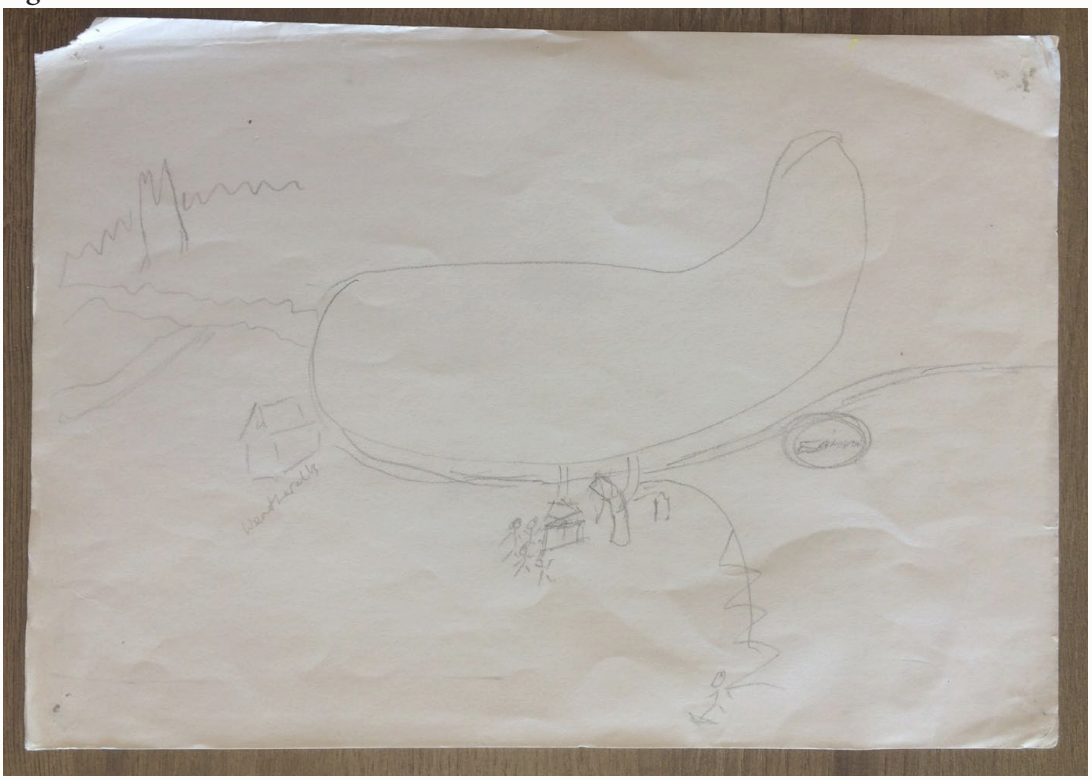
The words "pristine" and "wilderness" were identified by some as a kind of "village ethos", and a point of pride in their common efforts to conserve and protect environmental quality. This is reflected in the number of community members who either belong to the Ohau Protection Society or the Ohau Conservation Group. Views on how best to protect the qualities of wilderness, however, differs. Some believe animal grazing is key to keeping "weeds" at bay (exotic conifers, cotoneaster, briar rose). Others think pastoral landscapes will affect water quality, soils and thus biodiversity on conservation land. Some advocate keeping "the people" away to preserve the feeling of wilderness. Others operate tourism businesses or provide Airbnb accommodation that sells a wilderness landscape.

Design question 1
Most people in the community, albeit up at the lodge or down in the community would agree that protecting and conserving the outstanding natural value of this area is really important, and is a central anchor point for the community (Interview #7)

- **What might the community want in this landscape to protect values and emphasise the 'virtuous' qualities of wilderness?**

Things to consider: Dairy encroachment, exotic "weeds", engagement in conservation, the scale and purpose of the built environment (private/commercial/public), urbanity (shops/cafes/vehicles), large groups of people, individuals, and behavioural cues through the site.

Figure 29.



The Sublime

Attachments to place at Ohau have developed from a small group of people in "experience of nature's intransigence" and relying on their own self-sufficiency (Tuan, 1974, p. 97). Themes of remoteness, the vistas, the wildness and climate; stories of hardship, loss and success are amplified by the scale of the natural landscape to the human one. The Sublime goes beyond the spectacle and is felt with every sense: "the sheer physical enormity of nature transform[s] the human body into something miniature, downscaled and not in control" (Bell & Lyall, 2002, p. 52). Claudia Bell, a celebrated New Zealand sociologist, notes in her research on the Sublime in rural New Zealand, "those who seem to hang on, seem to develop a curious sense of pride in their ability to endure" (Bell & Lyall, 2002, p. 52). And this is a theme that has matured over the years, solidifying as Lake Ohau basin becomes less physically and technologically remote in the region.

Tourism in New Zealand however, deals in the "commodified vista" (Bell & Lyall, 2002). This is where landscape experience has been mediated for the paying tourist, diminishing qualities of the Sublime into something more controlled, safe. This works directly against the traditional recreational culture in New Zealand, where the "greater morality in a visitor using his or her own muscle power" is valued and celebrated (Bell & Lyall, 2002, p. 57). It has become a more passive consumption in the evolving industry, one characterised by a reduction in self-responsibility. One of the staff members articulated this very tension occurring in tourist areas nearby:

I think what concerns me also is the helicopter use, and how easy it makes it to get access to the mountains. And I don't really agree with that … I think it will lose some of its uniqueness if you make it easy to get there … and you're allowing the people that don't have the skills into a potentially dangerous situation. (Interview #2)

Thus far, the built environment at Lake Ohau has unconsciously developed in a way that amplifies the sense of the Sublime. The lodge is a humble constant; it is a second home and offers comfort and shelter amidst the vast landscape. The field facilities are modest for a commercial ski operation, appearing small and fragile against the jagged ridgeline. But the field is also concave and protective in shape, and it operates as a platform from which magnificent views unfold – evoking both prospect and refuge in the Sublime. The treacherous ski road is frightening and full of hairpin turns, yet it is something to conquer each time you visit. The Lake Ohau Road that turns off from State Highway 8 is narrow with cattle stops, and it winds through the moraines accentuating the sharp, fierce surroundings.

The narrative of the Sublime weaves its way across scales, down to each piece of rock that makes up the immense topography:

I always watch the rocks when I drive up the road. To see the movement and wondering when they are going to fall. These rocks are always moving, and in the next ten years it'll change completely. And it's so mathematical how those rocks fit together (Interview #9)

The scale between elements in some of the mental maps sketched by participants also revealed an enhanced quality of the Sublime in the landscape. For example, some human elements were amplified in size amidst their mountainous surroundings, as if to both emphasise and isolate these buildings like some kind of social beacon. One participant pointed to the two homes on her map; "there's Mary Weatherall's house and visiting with her kids", the other house being her own (see figure 29). These elements almost floated within the white space of her map, as though the natural forms were beyond articulating.

Design questions 2-3
I just love the fact that the landscape is so big and so extreme and wild. It kind of puts my own life into perspective a little bit? (Interview #7)

- **How might the landscape continue to encourage a deep and immersive engagement amongst visitors, as it does with staff and guests, rather than passive and consumptive?**
- **How might design emphasise the emotional dimensions of the Sublime, whilst still allowing for an increased capacity at the lodge, road and field in the future?**

Guardianship, memories and concepts of ownership.

The interviews revealed that Lake Ohau is full of people who, over the process of time have invested pieces of emotion into the landscape to create place (Tuan, 1974). "The appreciation of landscape is more personal and longer lasting when it is mixed with the memory of human incidents" (Tuan, 1974, p. 95). People begin to establish a sense of 'how it should be' according to these experiences (Cresswell, 2004). Ohau is steeped in memories, interactions, hardships, tragedy, livelihoods and successes. This "locus of memories" works to solidify a sense of possessiveness, an 'us' versus 'other' (Tuan, 1974, p. 93). Their place attachment is reliant therefore on people coming to place and behaving appropriately, in the spirit of the place (Cresswell, 2004):

> *And I think that it ultimately comes down to the people and their motivations for being drawn here. If they're drawn here because they love the place, you know they love the place, or they love hiking or the ski field. If they value nature and they value the place, then they're doing right by it. (Interview #8)*

> *Everybody treats it as a special place, and it's not ours and never will be ours. And even though we, if you like, own the land, the place is itself. And for the time we're here we own all of this beautiful scenery, all of it. So it'll forever be a common ownership. You come here, you'll own it for the time you're here. And so it's like that. We're custodians. (Interview #1)*

This spiritual quality, a deeper responsibility to the landscape, draws in with mana whenua perspectives of kaitiakitanga, guardianship. It introduces the concept of kaitiaki, guardians, who share a deeper kinship with the land – as opposed to living off the land (Te Ara, 2018). One must be attuned to all life forms to maintain a balance. But kaitiakitanga also applies to heritage, drawing from the past to inform the present, a preservation of collective culture which is incorporated into the notion of "to guard" (Te Ara, 2018). The limitations of time and resources in my research meant that I was not able to specifically engage with local iwi, but it is an interesting insight into the community that these perspectives, though culturally nuanced, have persevered with each wave of human settlement.

Sitting laterally to notions of guardianship, is ownership; a relatively recent concept in this land, arriving with European colonisation. This tension is one philosophically described by Interview #1 in the above quote, "…you come here, you'll own it for the time you're here … We're custodians". Behind this insight lies the tacit acknowledgement that "private prerogative usually prevails over public interest" (Oles, 2015, p. 16). Thomas Oles opens a dialogue on the adage "good fences makes good neighbours" in 'Good Fences, Bad Walls' which probes into the potentially "corrosive effect" of ownership over civic duty (Oles, 2015, p. 17). The decisions of a property owner, who exerts "considerable rights to determine how that parcel will relate to its environment … can affect the lives of many people in intimate and profound ways" (Oles, 2015, p. 16).

The growing accruement of fence lines, gates, walls and hedges is one physical (and mental) symptom of this relationship. Demarcating and segregating public from private interest:

> *I miss coming into Ohau more than anything. Since I was a child and since we've brought our kids here, there were no fences. And now all of a sudden it's become this fenced area … and you do get people who walk through our section. And I think people assume they can do that at Ohau. Because it doesn't have markers between properties like other areas … But that will change. Because originally there were codes, and people couldn't have fences. But people have fences now for everything. (Interview #9)*

Negotiating public, private and the liminal space between is something often tackled by urban designers. But it becomes a provocative concept when taken into the rural setting, where space traverses mountains, lakes and gullies; where the land is both parkland and protected land, leasehold and freehold, livelihood and lifestyle. Land that has been worked by one's hand, is drawn into another's property through viewsheds and stretches of waterways – blurring the lines between public and private.

Design question 4
Everybody feels like they own a piece of Ohau. That we also exist as trustees of the land. (Interview #9)

- **How can design work to change behaviours of ownership (resistance to change), to one of guardianship (adapting to change), as idealised by the local interview participants?**

Things to consider: Productive v protected land and resources, holiday v livelihood, bounded space v shared citizenship, tacit v explicit knowledge.

"If an abstract format resonates with the site, amplifies and actualises potentials, and creates new opportunities … then we can say that the originally thin layer will ultimately thicken and deepen a site in newly productive ways over time. Alternatively, if a format fails to resonate or adapt to a particular site or place, then it is inevitably superficial and short-lived, a mere formal pattern, an overlay with little agency or effect." (Corner, 2016, p. 121)

8. Lake Ohau Lodge: A new layer

In the previous chapters I was, using a rather vivid and compelling description from Corner, "trying to dig through the local "thickness" of a place — its ingrained aura, history, value, and meaning for those who most directly live [and visit] there" (Corner, 2016, p. 121). What I want to foreground in this chapter, is the process by which my design response evolved into somewhat of a homage to this preceding journey. At the fore of my thoughts while designing in the operational landscape of Lake Ohau was how I might liberate the values discovered, without ruining their very essence within place. To "emancipate new sets of possibility" as an outsider, inquiring deeply into the performance of a place and configuring new opportunities to take into the future (Corner, 2016, p. 118).

In her descriptions of "knowingly unfinished" landscape designs, landscape architect and academic SueAnne Ware opens with the comment; "by its very nature, landscape's temporal condition is process driven and in a constant state of becoming" (Ware, 2016, p. 76). This state of becoming became a deeply important concept for my own research. It resonates with Corner's comment above, wherein a design's agency can "ultimately thicken and deepen a site in newly productive ways over time" (Corner, 2016, p. 121).

Place as a process is "mobile and always incomplete", and any design must be imagined with the anticipation of inevitably "losing control of it, trusting that self-organising systems will advance the projects beyond their own lifetimes" (Ware, 2016, p. 76). By opening my own design process up to the unknown, through immersion and discovery, I believe this possible 'new layer' that I have designed will be able to release itself to the self-organising systems unique to Lake Ohau (Corner, 2016).

Landscape narratives

> "There is a tendency to think of narrative primarily as a temporal art and landscape as something visual, spatial, an unchanging background and therefore non-narrative. However, as Ricoeur states, narratives combine two dimensions, one a temporal sequence of events and the other a nonchronological configuration that organises narrative into spatial patterns. (Potteiger & Purinton, 1998, p. 7)

I began my designing by mapping out different temporal and spatial aspects of the wider site; to surface the stories discovered in the previous design stages of desk research, immersion and interviewing (Potteiger & Purinton, 1998). A3 traces over an aerial photograph worked to reveal the compounded breadth and depth of meaningful spaces (as identified by interviewees); the sensory environment of sounds, feelings, smells, colours, energy and thresholds; the associative religious, spiritual, cultural layers[7]; Key ecosystems; locations targeted by preservation and conservation activity; the primary industry across the area; legibility – paths, nodes, landmarks; topography, soils and drainage, and; combined district planning maps from the Waitaki and Mackenzie Councils (see figure 30).

Together, these adapted McHargian overlays (as discussed in chapter three) served several purposes. They communicated, very simply, vital place-specific conditions and relationships to guide designing (Corner, 2016). They also acted as useful story-telling sheets with which to foreground design thinking when I went back to my participants in the co-critiquing sessions – a point I will return to in the following chapter (Potteiger & Purinton, 1998). But collectively, the maps began to unfetter narratives; turning them from individual or discreet "plot events", "hierarchies" and "knots", to bring forward "untold possibilities" for design (Potteiger & Purinton, 1998, p. 7).

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7 Some associative aspects were represented as a veil over the site rather than being spatially bounded. For example, the existence of silent files in Lake Ohau (areas such as Maori ūrupa, burial sites), the locations of which are kept secret to the public but have critical cultural resonance for the area.

One intriguing association that surfaced in two interviews, was that Ohau has replaced the Giza plateau as a major inter-dimensional portal. This is a metaphysical belief held by those who follow the 5th dimension of the New Earth. This belief held by a few, resonated strongly with values from other participants, who described the lake as having a compelling energy. On my maps this discovery appeared – perhaps rather conventionally – as an unravelling swirl across the lake, to illustrate the presence of a great energy vortex, simmering in a place that exists beyond the naked eye.

SACRED SPACES

Mapping the sacred landscapes discovered in the community interviewing process. Each place has its own meaning, its own pulse or lifeblood, full of personal, lived experience.

RESIDENTIAL & CIRCULATION

The nearest large township is Twizel, which sits under Mackenzie DC governance. Ohau is accessed by SH8, a popular tourist route which experiences an average of 2550 vehicle movements daily.

PRIMARY INDUSTRY

- Station runs — dry land sheep/cattle
- Hydro energy
- Dairy
- Adventure tourism

DISTRICT PLANNING

- Outstanding Natural Landscapes, or Sites of Natural Significance
- Parks or reserve land
- Existing or pending applications for sub division of land near the site

TOPOGRAPHY

The scale and dynamism of the topography introduces two key themes of place: the Sublime and Wilderness. Set in a predominantly farming district, it is contested whether council has the right measures in place to control growth in tourism and subsequent externalities for community.

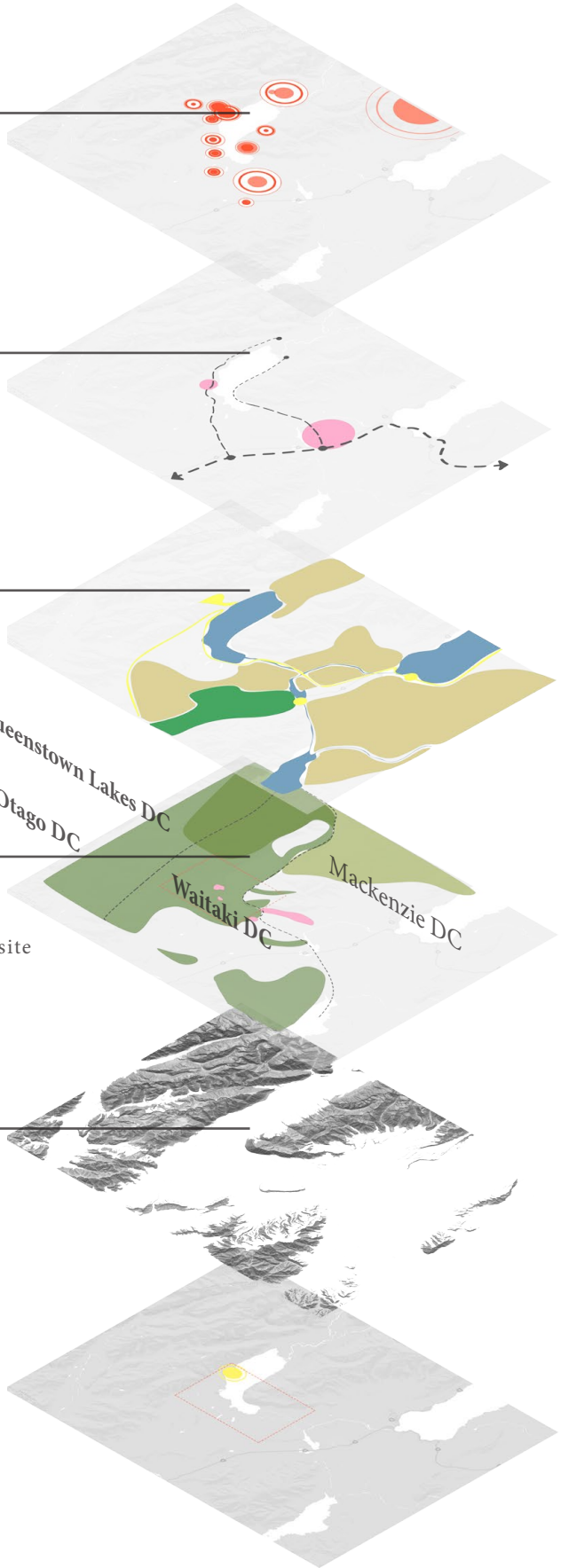

Figure 30.
This image illustrates some of the spatial and temporal mapping conducted, combining the interview and desk-based research data (Author).

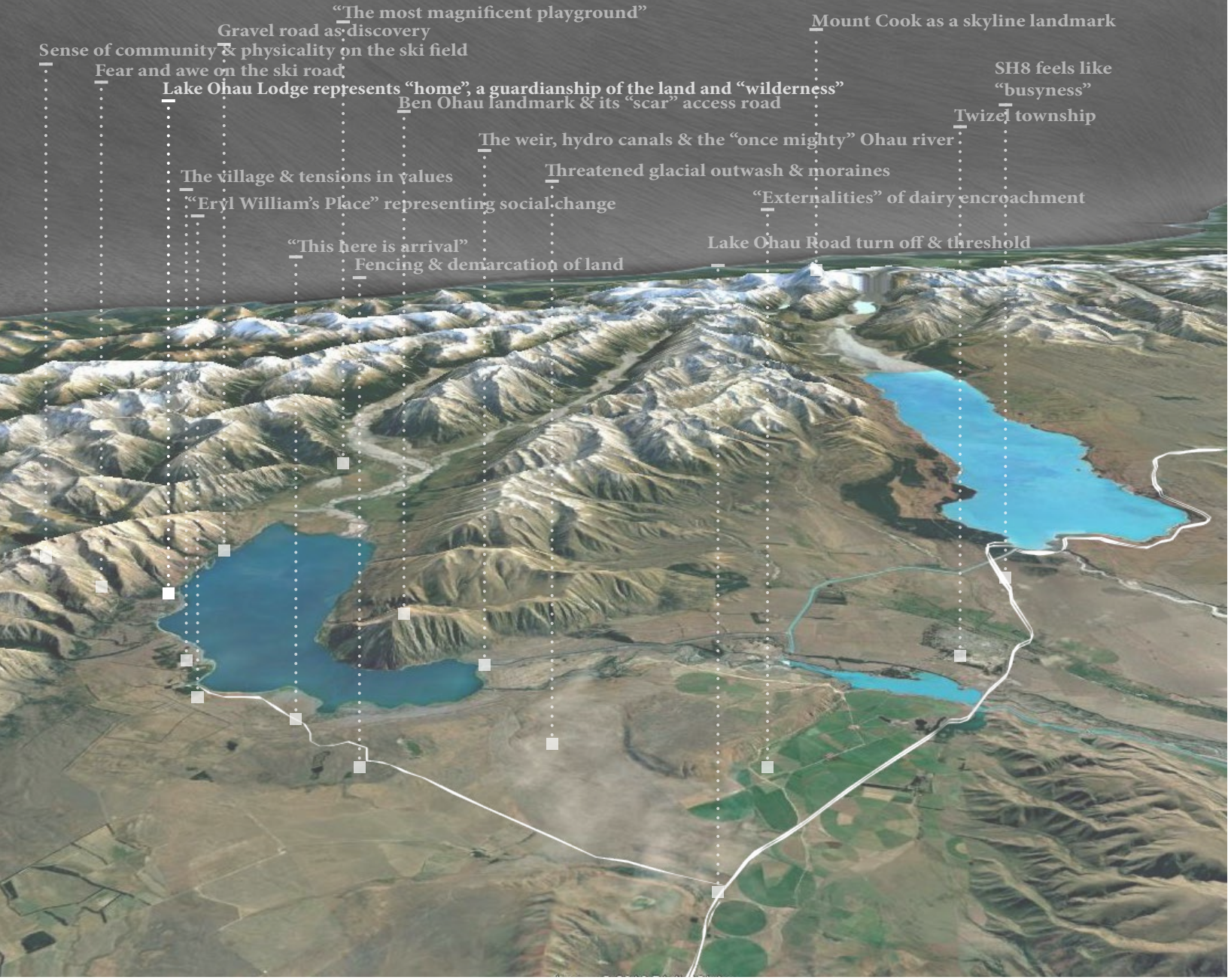

Figure 31.
"Our gully" — mapping the lived environment, values and tensions from interview data (Author).

I then moved down in scale, narrowing my gaze to what was occurring specifically around the Lake Ohau Lodge and Snow Fields as my intended location for designing, to investigate the following design questions:

- **What might the community want in this landscape to protect values and emphasise the 'virtuous' qualities of wilderness?**
- **How might the landscape continue to encourage a deep and immersive engagement amongst visitors, as it does with staff and guests, rather than passive and consumptive?**
- **How might design emphasise the emotional dimensions of the Sublime, whilst still allowing for an increased capacity at the lodge, road and field in the future?**
- **How can design work to change behaviours of ownership (resistance to change), to one of guardianship (adapting to change), as idealised by the local interview participants?**

A vital discovery in my interviews was a strong desire for the landscape to teach visitors and inhabitants about natural and cultural processes, and, just as importantly, to encourage the intent to learn and discover these processes for themselves. Therefore, one of the most critical lines in the above questions is the aim to, "encourage a deep and immersive engagement … rather than passive and consumptive." This will mark the difference between thickening the site in "newly productive ways", and promoting "claustrophobic inertia, nostalgia, and repetition", or "universalist homogenisation" that caters overtly to outsider preferences (Corner, 2016, p. 118).

Therefore, 'to educate' became a guiding principle under which wilderness, guardianship and, to a lesser extent, the Sublime collectively manifested in the design. To invoke this, key interventions across the site have been carefully designed to amplify the inhabitants' and guests' physical responses, and thus intent. To reveal a way of life by involving people in the grittiness of this place. To be absorbed into the passage of time by "making it your own", embracing a "common ownership. You come here, you'll own it for the time you're here" (Interview #1).

Figure 32.
William Lawson's, Countrie Housewife's Garden (1618). Image courtesy of University Glasglow's special collection. Copyrighted image.

Taking the practices and presence of the hortus conclusus – the enclave with intricate parterre knots, the bodily practices – but subverting and rethinking their physical form, to go beyond their visual value and delve into what they embody. This is to draw the mystery and chaos so overtly felt in the middle ages, back into the modern world. (Jellicoe & Jellicoe, 1975).

Diagramming

At this point, my designing was still highly diagrammatic. This allowed me to work through the design as one "knowingly unfinished", one that will willingly be absorbed into Ohau's own "self-organising processes" (Ware, 2016, p. 74; Bowring & Swaffield, 2010). In discussing the generative potential of diagramming in the landscape, landscape architects Jacky Bowring and Simon Swaffield praise the well-constructed diagram's capacity for adding complexity and "conceptual potency" to "design imaginings" (Bowring & Swaffield, 2010, pp. 145, 143).

> "Through expressing or reformulating ideas, diagrams can open things out in a way that allows for a transcending or subverting of the status quo, as a means of generation in design. As well as their pragmatic strengths in communication, diagrams also have poetic potential through their ability to create new associations, to excavate affinities, to become vehicles for discovery." (Bowring & Swaffield, 2010, p. 145)

As I was to discover in my own design process, diagramming became the tool with which I was able to generate most design insights. I believe that this is a direct reflection of the reflexivity of my own process, which required a flexibility in thinking and communicating. Different permutations of diagrams have surfaced, from the development of my process, the use of mental mapping, the organisation of findings, and generation of concepts. But diagramming served another, equally powerful purpose in my process. Through abstraction and strategy, I was able to think through ideas before they emerged visually.

Trying to subvert the "hegemony of vision" is becoming an increasing concern across design disciplines, in a Western culture that is so heavily ruled by sight (Howett, 1993; Pallasmaa, 2000; Bowring, 2007). When designing for sense of place, I needed to be careful not to fall back on the 'security' of the visual, and that I did not neglect the multi-sensory agency of place experiences. As discussed in previous chapters, there is a tendency to consume visually, and thus more passively, for example, the 'visual catalogue' and the 'visual economy'. After spending the previous three stages in a state of immersion, diagramming has enabled me to continue to think in all senses.

Many of the diagrams have been borrowed from a variety of sources and adapted to the conditions of the site. For instance, the wilderness landscape at Ohau became a meld of Tuan's abstracted wilderness ideals (see figure 28 from previous chapter), and the rich sensory etchings of medieval hortus conclusus, enclosed gardens (see figure 32) (Tuan, 1974; Jellicoe & Jellicoe, 1975). It brings together the psychology of human geography and the modern condition of wilderness, with the immediate sensory entanglement of the medieval wilderness; the enclosed retreat from the chaos of the outer world (Jellicoe & Jellicoe, 1975).


'HOME'
0 20 30 40 50 m

◀ *Figure 33.*
20 year projection. Plan view of my design response for Lake Ohau Lodge as 'Home' — not to scale (Author).

In the design response the 'wilderness' is scraped away, literally through excavation, to create the sense of the wild held back briefly, only to slowly creep back in, through ecological succession over time (see figure 33). The lodge as the identified 'home' or 'hearth', becomes a humble and unbounded citadel around which cabins cluster and operations expand out from. It becomes the centre of a labyrinth carved by pathways or 'desire lines' formed by constantly disturbed vegetation. The inhabitants then directly participate in this accelerated regrowth, becoming literally enmeshed in the wilderness, if you will.

This brings us back to Halprin's connection between natural and social ecosystem cycles, by linking community evolution to the natural one of climax – disclimax in natural succession (John-Alder, 2014). Over time, the community will experience the ecological climax – disclimax state around them, while they themselves remain resilient to being overtaken by a foreign 'climax species'. In this case that would be a more commercialised township where concepts of wilderness, guardianship and the Sublime have lost their potency. Rather, the cycle of inhabitants themselves become the climax species in a process of self-regulation; a poignant symbol of their own resilience (John-Alder, 2014).

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Figure 34.
Annual cycle of management and recruitment. Correlating visitor numbers with planting events: seed collection, cuttings, trapping, planting (Author).

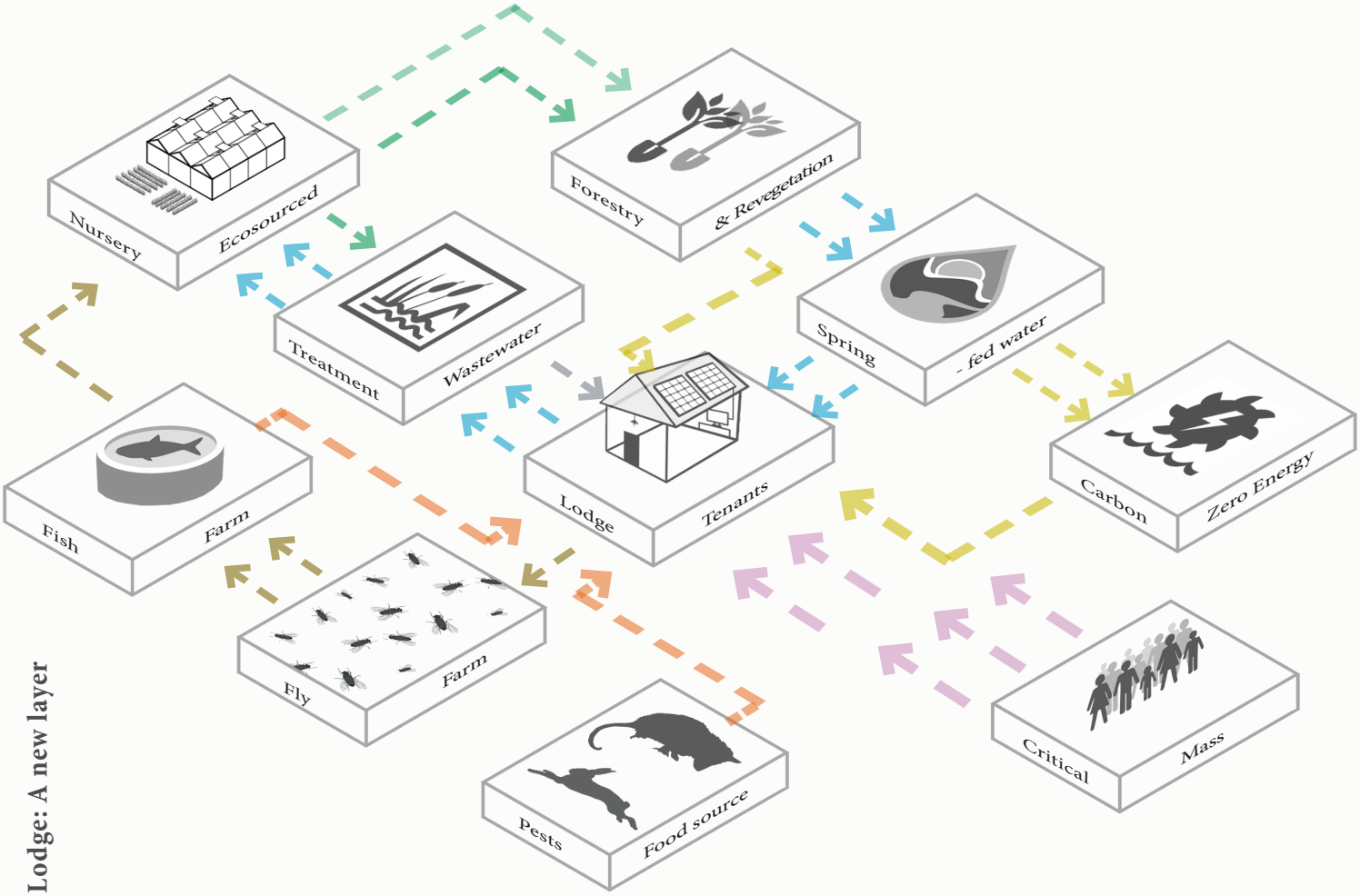

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Figure 35.
Investigating which aspects of EFFEKT studio's proposed self-sufficiency system model could be adapted around Lake Ohau (Author, adapted from EFFEKT studio, 2017).

For guardianship, I borrowed from EFFEKT studio's self-sufficiency model for their ReGen villages entry in the 2016 Venice Biennale, to capture a way of living with the land – rather than on it (see figure 35). I then paired this with an adapted version of Estudi Marti Franch's concept for coordinating public festivals with maintenance schedules (see figure 34) to both enlighten and engage the public in landscape management (Frearson, 2018; Waterman, 2018). In this case, I drew on Franch's diagram as a way of thinking about how to configure climate patterns with visitor patterns and key gardening events (to get visitors involved in land management practices) such as seed collection, cuttings, pest control and seasonal blooms. Placing these side by side, I was able to coordinate intent and ideology, with the critical mass required to fulfil goals of guardianship. It drew attention to a way of life, and who to attract to this place to bring in the required economy, diversity, passion and, of course, labour to sustain community ideals in the landscape (Cooper Marcus, 1993).

In designing commitment to place, landscape architect Clare Cooper Marcus discusses how one might design for a "self-conscious community" (Cooper Marcus, 1993, p. 299). She draws from sociologist Rosabeth Moss Kanter's Commitment and Community (1973) who described the key tension between utopic community ideals and reality; "since the community represents an attempt to establish an ideal social order within the larger society, it must vie with the outside for members' loyalty" (as cited in Cooper Marcus, 1993, p. 299). This is particularly true for Ohau, where much of the population is transient. There is only a small permanent population, which is interspersed with second home owners and seasonal staff members.

Trying to design a commitment to place is vital in order to sustain land management practices. But, as Cooper Marcus points out, many designers have attempted to foster a sense of community and failed (Cooper Marcus, 1993). Therefore, diagramming agency to drive form is crucial, rather than solely relying on overt, physical forms, signs and connections. These diagrams see people as the agency, rather than infrastructure. This, in turn, draws the notion of guardianship into its spiritual and cultural potential – Kaitiaki[8], to guard in a way that is self-forming; establishing memories, stories and experiences of place.

In contrast, the sublime is a profoundly physical response that is full of contradictions of fear and awe, small and vast, hidden and seen, secure and insecure, beauty and terror. So, to generate design possibilities I looked at diagramming binaries: Prospect and refuge, hidden and exposed, bounded unbounded, visible and intervisible, organic and geometric, and to explore conflicting senses of scent, sound, touch and tastes. With these I could play with form, material and time, for example; level changes, terraces versus walls, windows versus panorama, small cabins and vast nature, smooth vehicles on bumpy roads, the scent of rain and smell of bacon, as well as abstracted forms that symbolise, and amplify through contrast, the ravages of nature and passing of time.

8 Kaitiaki means 'to guard' in Maori, a derivative of kaitiakitanga, 'guardianship', as described in the previous chapter, it is a guardianship of the land and of a culture, collection of memories and way of life.

"The designer, like Hermes the messenger, interprets the embedded layers of change when deciding to conceal or reveal certain histories or meanings. She highlights or dramatizes the effect of hidden meanings and makes underlying dimensions transparent. And so, the designer engages the reader in a process of discovery or revelation by posing questions and enigmas. She builds suspense to activate the reader's desire to pursue the mystery."
(Potteiger & Purinton, 1998, p. 135).

Design responses

The design plays with the idea of social and natural succession and movement over time. It evolves at the discretion and continual development of its inhabitants, using theory and design tools to guide how this might be dealt with. Materials used on the land will gradually be smothered by vegetation, or degrade over time, as much a product and a process. By creating a sense of exposure and denying modern the tendency to having a sprawling building footprint – "now there's the pressure to put in big mansions" – the kind of dwelling encouraged is a sociable one built on resourcefulness, instinct, delight and memories as custodians of place (Interview #7).

In developing the key design concepts for each site, I made use of 'hook' words. These are names which add depth in description and create thematic connotations that are easy to grasp and bring the concept to life. For instance, the lodge began to be thought of as 'home' over the course of design, because this was how my participants referred to the lodge. I picked it up as a designer, like a tool, and used it as a catalyst for design. And so, the design was able to centre itself around what this means; a hearth, the nucleus, somewhere to retreat, a place of comforts, domesticity, somewhere that reaffirms your identity, generational ties, memories, and so on.

Figure 36.
Image showing the use of wilding pines wood as terrace batters. The sand and mudstone quarried whilst excavating the site, will become the ground cover until it is overtaken by native vegetation (Author).

Home (the Lodge)

Design Intent: Draw in qualities of wilderness and establish a system of guardianship at the very heart of the community, the Lake Ohau Lodge, while enhancing the Sublime experience present in this site.

The lodge is a home away from home and is an important place marker. It is also the most vulnerable to being supplanted over time;

> *I often wonder about Mike and Louise* [owners of Lake Ohau Lodge and Snow Fields] *and the lodge, and all those amazing memories. What will the next owners be like? Will they be caretakers of the land? I mean the lodge is pretty run down now, it needs a lot of money spent on it. And a lot of people love to go in with these visions, and what they would love to do and how they would do it. But you know, no one knows how to welcome people. (Interview #9)*

My design response proposes a leasehold scheme for people to lease a small portion of land, large enough for a modest-sized building platform. These dwellings will be clustered but recessed into terraces that step down from the lodge toward the lake front (see figure 36). The terrace construction will be phased into sections, excavated over time, to reflect demand. This will both minimise adverse environmental risks (storm events and runoff) during site works but will also coincide with revenue generation from new tenants. People wanting to become tenants will be welcomed to stay at the lodge while they walk the site and decide where they would like to build. They will then participate in the set out and levelling of the terraces, felling the wilding pine trees to use as terrace batters, and quarrying the sandstone rocks that will be used as the slope ground cover.

The strategy behind the leasehold scheme is to bring in more community stakeholders to protect the lodge financially, to further enhance it as a key hub, and to provide income to invest back into lodge maintenance. Building plans will have to go through an informal design review at the lodge, to ensure that local materials are used, wherever possible, and to offer intimate knowledge of the site that might benefit design. For example, this could be low impact design measures that work well within the site, ways to incorporate greater solar access, or insight into the room, window and deck placement for views and shelter. Even though most tenants will not reside permanently, the dwellings should draw in a steady flow of people, which will be critical to implement the land management and conservation practices that will circulate out from the lodge. A shared working space should, however, foster a small community of permanent dwellings, and hopefully this will generate a degree of business activity centred around the lodge.

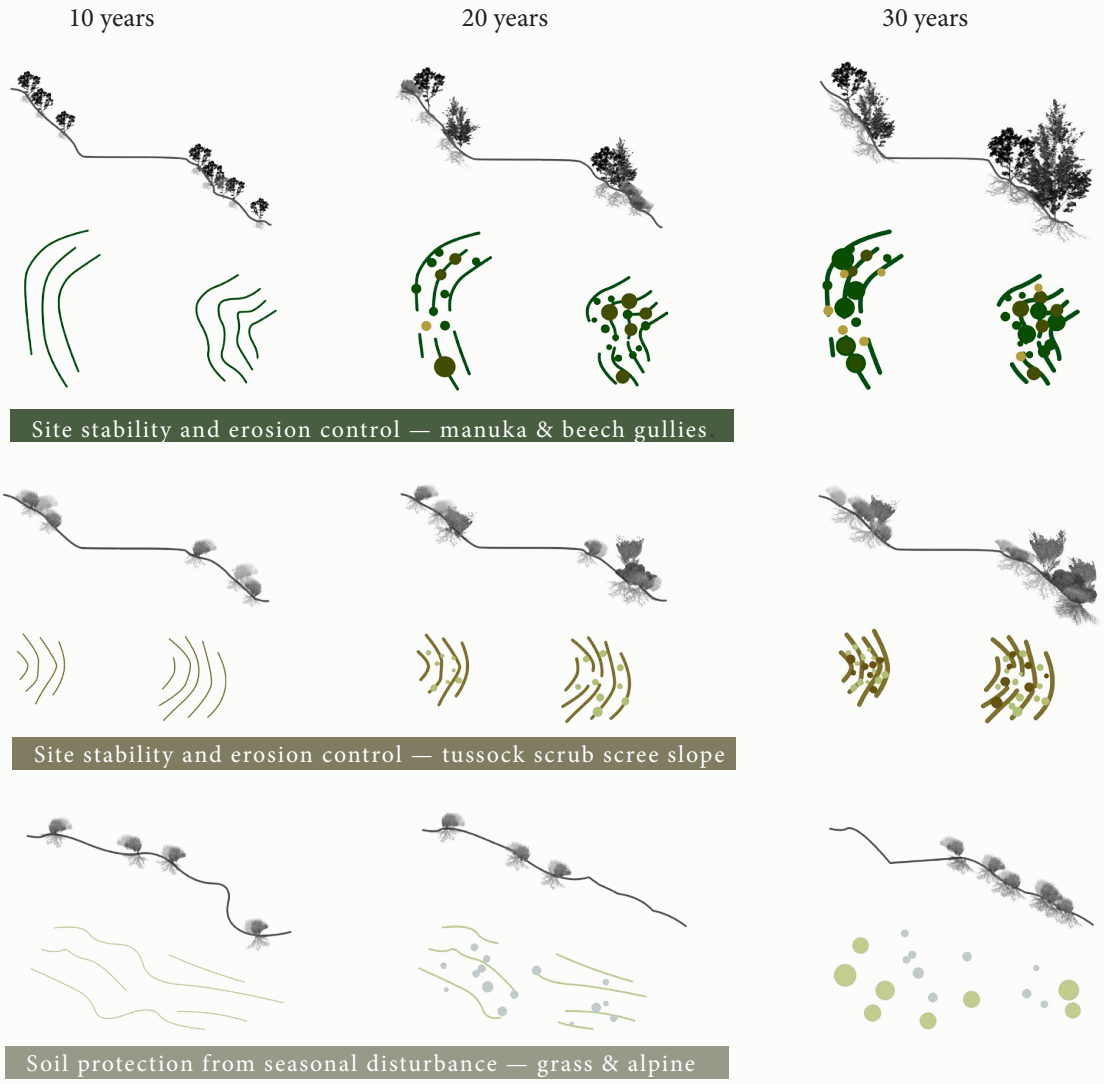
Figure 37.
15 year projection. Design detail of the dwellings and the nursery that nestle around the Lodge — not to scale (Author).

Figure 38.
Late morning at Lake Ohau. Section elevation showing how the levels can be used across the site in relation to the Sublime — not to scale (Author).

The man-made terraces mirror the natural ones across the lake, scoured over geologic time by the glacial activity that formed the Ohau basin. They also create dramatic level changes, negating the desire for fences and boundaries, and enhancing the viewsheds and access to light. By defamiliarising the site in this way, the design forces people to re-see the lodge and its "staff chalets", which seemingly float within the centre of these contours (Interview #4).

Corner describes landscape design as something 'thin'; "the overlay of something new onto something old to create a copresence that is both familiar and new" (Corner, 2016, p. 125). In this case, the terraces overlay and interact with the ground – a fresh, generative 'thin layer' that injects a new synergy to place, which will 'thicken' over time (Corner, 2016). The exotic vegetation is scraped away, drawing into the light an old seedbank that existed before human modification. The batters constructed from the trunks of felled wilding pines will create pockets of habitat for seeds to germinate, eventually being overtaken by successional vegetation. As the wilderness encroaches back onto the site, it will be a self-conscious management determined by needs for shelter, light and heat, views and pathways as required by the inhabitants.

A community nursery will be built on-site, with an adjoining small educational facility used by DOC, schools and educational systems. Working scholarships to attract ecology and environmental management students will continue to bring in new knowledge, passion and aid for conservation projects. All seeds and cuttings will be eco-sourced from remnant vegetation patches in the area, and propagated by the community, staff and visitors. The purpose is to provide opportunities to learn, socially interact (in an act of community-building) and to develop a more intimate connection with place – a sense of ownership and guardianship. This will foster a kind of tourism where visitors are actively engaged in land management and conservation activities. Tourists acquire a deep sense of gratification and self-achievement during their travel experiences, and the hosts receive the labour and funding they need to nurture the ecosystem in which they live.



Courage (the ski road)

Design Strategy: Enhance the qualities of awe and fear on the road, which was identified as an important experience of place before arrival at the ski field. But also, to promote ecological health in an area that is highly disturbed by human activity.

The ski road is somewhat of an Achilles heel for the owners of the Lake Ohau Lodge and Snow Fields. During his interview, the owner confided that the road is increasingly being used against him when he tries to oppose resource consents under council hearings. In such cases, applicants use the ski road as a precedent against which the visual impacts of their own development proposal should be compared. This was most recently done in a Court Hearing session to apply for a large-scale irrigation scheme of centre pivots which would convert dryland moraines on the Ohau basin into intensive dairy pasture.

◀ *Figure 39.*
Planting strategy for the ski road. Initial linear planting will naturalise with seed dispersal, hyrdology, slips and fault activity. Inspired by James Corner's 'thread' thicket planting strategy for successional planting at Fresh Kills (Author).

To him, the road is a scar, marked by slips and faults, that scrapes its way up the hillside in a series of hairpin turns until it reaches the ski field. But it is also a landmark that has accrued significant meaning and memories over the years;

> *I love when you take people up for the first time – their reactions. Because it's a pretty hardcore road. Seeing different people's reactions – grandma was holding on to all surfaces. (Interview #8)*

> *Back when we were kids, the staff used to take us up in the land rovers. And we had kids holding on to the roof, or sitting on the tyres… it wasn't quite so PC* [politically correct]. *(Interview #3)*

This strategy seeks to mitigate adverse effects of erosion and pollutants up the road. That way it can no longer be used effectively as a precedent for development schemes that are perceived to threaten Ohau's Outstanding Natural Landscapes (ONL is a planning designation under the Resource Management Act 1991). It will also increase the safety of the road, for as long as it continues to be used to access the ski field, by establishing a revegetation strategy. Plants will create a sense of security by acting as a natural guard rail, and the increasing density of the root system will help to control erosion and slips from fault activity.

A careful design of beech, tussock and alpine herb fields will be used up the changes in gradient to conceal and expose magnificent viewshed windows, and to highlight natural features such as gullies and active faults up the road. The plants will naturalise over time through slips and dispersal, but the initial plant placement will be linear, geometric. The geometry emphasises dwelling, the use of the road and modified habitat, against the organic form that will slowly overtake, a pre-human 'wildness' (See figure 39). A nurse crop of manuka (native) and alder (exotic/non-invasive) will be used to stabilise the friable soil and create shelter and soil pockets for seed dispersal and germination.

The planting job itself will be an educational experience for both community and visitors, as they learn to read and respect natural processes. They will also embed something of themselves in the landscape, and in years to come they will be able to look at the road and see their own narratives looking back. Perhaps, as the climate warms and snow activities are replaced with other activities, the ski road will become a forest trail to walk, bike and explore the wildlife.

Figure 40.
Possible hikers hut placed along 'Sun Run', one of the terrain trails on Lake Ohau ski field (Author).

Pride (the ski field)

Design Strategy: Find ways to redistribute people throughout the field as the additional chair lift (planned for the 2019 season) brings in more business, without "ruining the vibe" (interview #8).

The community are fiercely protective and proud of their ski field, as are many regular and irregular visitors to the field. The existing philosophy nurtured by owners is to "make it your own" (Interview #6). This strategy proposes little 'hikers' huts' scattered in an arc across mid field (see figure 40). They are designed in the fashion of the boundarymen huts, once used on the Ohau station runs, before fences, where boundarymen would traverse the station by foot or horse to keep stock contained.

These huts are designed to foster the 'tailgating' spirit across the mountain, where groups can nab one to hang out, have their lunch, build some jumps, listen to music and people-watch. These will be positioned low enough to avoid slips, avalanche activity, and to discourage people from remaining out of the patrolled area for too long. The idea is that they will negate the need for greater infrastructural investments on the field, like more cafes or faster lifts to avoid bottlenecks; things that might destroy the culture on the field.

9. Representation and discovery: Returning to participants

Representation

Each individual has their own "mode of (re)cognition" for seeing the landscape (Corner, 1992, p. 144). Each person uses their own lens, description, and medium with which to articulate this reading, inevitably altering the way it is represented in the process, and thus how it may be interpreted by others (Corner, 1992). As landscape architects, we are involved in both the "construal and construction" in this hermeneutic way of making and knowing (Corner, 1992, pp. 144, 152). And so, the act of representing – and transferral of representation – is a deeply important aspect of our role.

Within this process there are layers of decisions being made; an imperceptible web of red thread (Blanchon, 2016). There is the initial reading, or construal, which develops and is enriched over time as we continue to work in this landscape. We then draw and construct, again, using our individual means of representing; making choices on behalf of its inhabitants. In my design process, the way in which the landscape was represented foregrounded each stage. For instance, the landscape opened up to me in my initial immersion. I then engaged with a variety of stakeholders who synthesised this early impression with a meld of their own. As I began to explore ideas by interpreting and projecting future possibilities, I continued to layer new modes of seeing the landscape. I drafted designs into drawings, and of course had to make decisions on how best to communicate these ideas back to my research participants for critiquing. Consequently, these workshops affected how I decided to represent my "(un)finished" landscape designs for the final design panels[9] (Ware, 2016, p. 76).

9 This thesis works alongside the competency testing in complex design for the professional degree. These design panels are included in the fulfilment requirements of a graduate-entry Master of Landscape Architecture to demonstrate advanced design skills at a range of scales.

Designs can be represented in any number of ways, through plans, technical illustrations, models, sections, sketches, scenarios, elevations, diagrams, montages, poems, paintings, scores and so on. Each of these modes of representation exchanges one lens for another; curating different levels of emotion, depth, time, logic, experience and ephemerality to name a few. To go back to Corner's conversations on the thick and thinness in the landscape, when it comes to the construction stage, communicating our designs to other people – whether the users, the client, the contractors or the public – landscape architects must somehow show things beyond the surface (Corner, 2016). We also make judgements on what the other person will see, and what we would like them to see:

> "The differences are material, ecological, temporal, and cultural. Similarly, any project has its own context, its own material, temporal, and cultural profile, typically with many contested issues amongst competing stakeholders, viewpoints, and agendas, leading to layers of ideological dynamic and discourse" (Corner, 2016, p. 119).

In the co-critiquing stage of the design process, I needed to convey a strong conceptual design strategy for Lake Ohau Lodge and Snow Fields. One that participants could respond to, and challenge in equal parts. As mentioned in the earlier chapter Writing the Brief, I had made the decision to leave my constructions in draft form, but I needed these drafts to convey, as Corner writes it, "depth, accumulation and profile" (Corner, 2016, p. 119). To engage them beneath the surface and into the thickness of it, to see not object but subject (Corner, 2016, p. 118).

Corner argues that too often drawings in design representation are used either as "objective communicative devices" or a series of "illustrations" (Corner, 1992, p. 152). In doing so, designers willingly subscribe to what he refers is a "prescriptive recipe for relatively harmless, but thoughtless trivial production" (Corner, 1992, p. 152). As landscape architects, the way we represent the landscape should be more than a "neutral tool" for conveying information. If we cannot produce provocative imagery of our designs that are open to interpretation, then how are we to expect our designs to become landscape?

Co-critiquing

For the final stage in my design process, I revisited my research participants for a co-critiquing session to test my designs. I have specifically called this component in my process 'co-critique', rather than grouping it within the overarching 'co-design' term. 'Critique' implies a potential for interpretation, tuning and growth, rather than merely 'testing' the design for success or failure. So, I am emphasising this point in the process as co-critique to give it more agency, and to draw out nuances of discussion, interpretation and consensus that took place between myself and my 'co-designers' – or research participants.

In the interest of time, only five of the initial ten participants were involved in these workshops. I prioritised the local sample pool in setting up times to meet, and then contacted the other participants in case they were available during my subsequent visits to Ohau. None of these participants were available, and two were overseas. A skype workshop was considered, but ultimately decided against because the ability to touch, hold and draw is a vital part of the critique process.

A great deal of thought went into the format of these workshops. Deciding when the design drafts were ready to be tested by my participants, or 'critics', was challenging. It was important that my drafts were comprehensive enough for participants to grasp the concepts and challenge them, but not too comprehensive that they seemed resolved, or fixed. As mentioned earlier in the thesis, communicating in draft form can bring a feeling of malleability into the workshop sessions. Drafts can be altered, drawn directly onto, or redrawn, as a part of co-critiquing design outcomes. Testing the design in this way has a number of values. It might generate new ideas, new questions, and new insights into the design process (Interaction-Design, 2018).

But, just as importantly, it continues to respect participant's democratic rights in the process (Hester, 1989; Sejer Iversen, Halskov, & Leong, 2012). As Iverson et al argue, "the people whose activity and experiences will ultimately be affected most directly by a design outcome ought to have a substantive say in what that outcome is" (Sejer Iversen, Halskov, & Leong, 2012, p. 87). By participating in a critique session on my design drafts, participants exercised their right to substantiate opinions and values willingly given during the research phase. Or, they are given a chance to develop or challenge their opinions, which is an equally important part in making this process democratic.

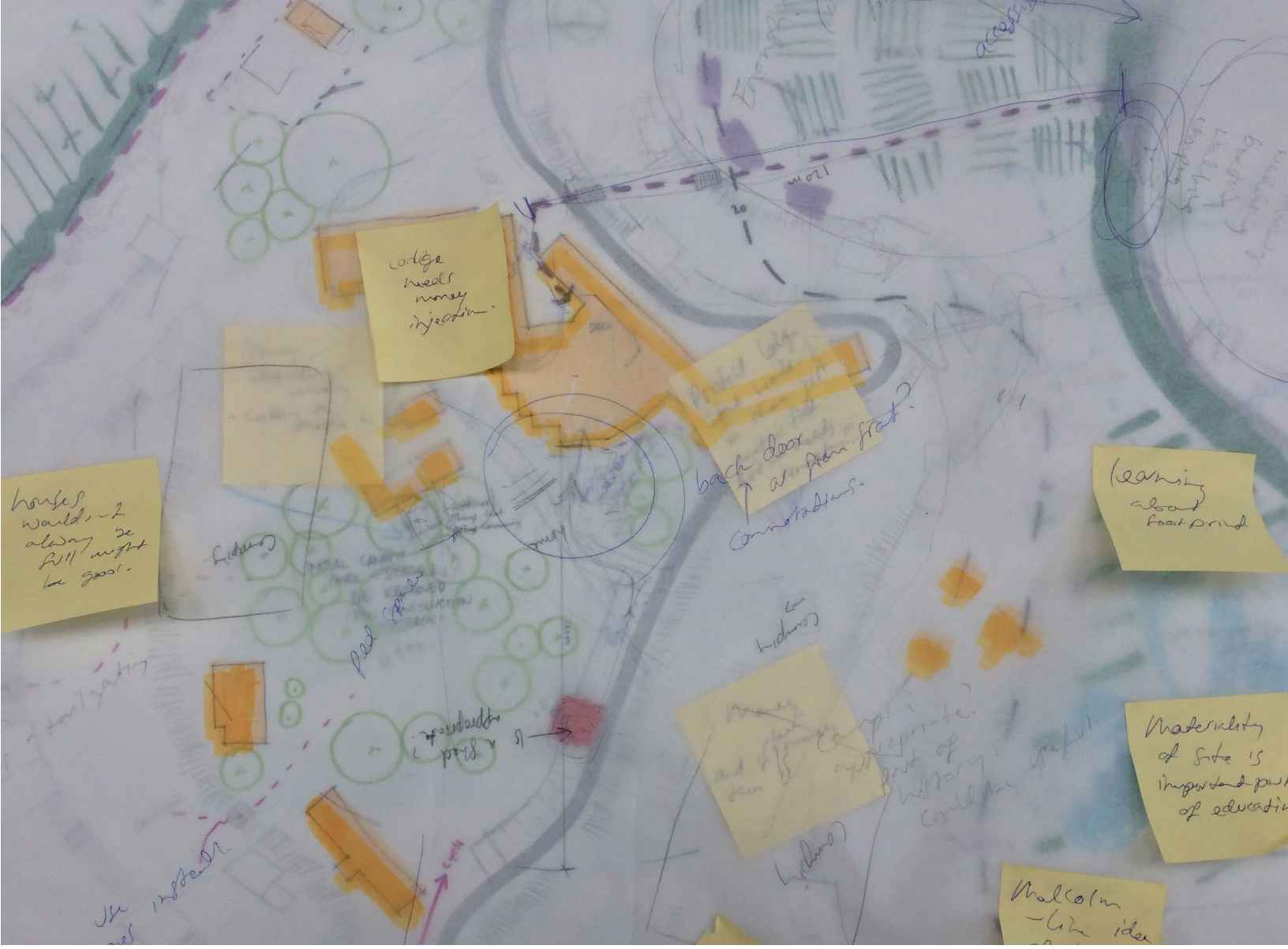


Figure 41.
Design detail at a scale of 1 : 500, showing how the design intends to occupy and behave in the landscape. The post it notes are from the workshop session, to record comments made by participants (Author).

It also created an opportunity for me to test design language and tools of representation when engaging others in my designs. I needed to think carefully about the kinds of images that participants might best be able to interpret. The drawings that I did take back to participants included a series of A1 aerial views with accompanying transparent design overlays with contextual mapping, design strategy, design details and sections drawn onto them respectively. These plans ranged from a scale of 1 : 10,000, to show the wider contextual area, and went down to a 1 : 500 scale (see figure 41), to show how the design detail occupies and behaves in the landscape. I did not go into closer detail than 1: 500 for fear that too much detail might overwhelm or distract the participant away from fundamental aspects of the design strategy.

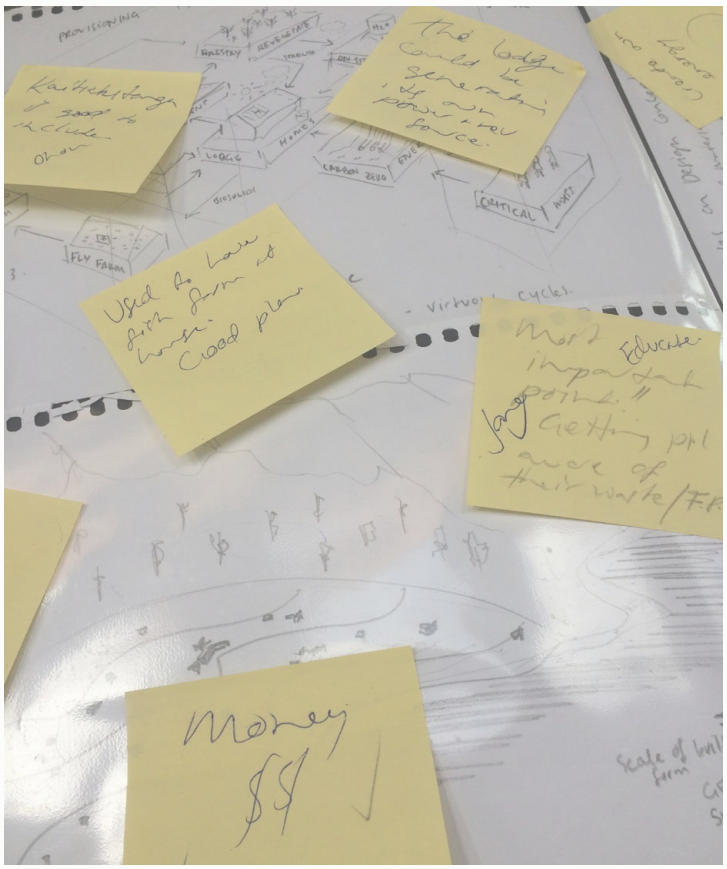


Figure 42.
Left: Sketches of conceptual drivers with post it notes of comments (Author).

Figure 43.
Right: A3 mapping overlays with post it notes showing the level of thoughtful engagement from the co-design participants (Author).

I also brought with me my interview data worked into tables, my design brief, the mapping overlays that showed different place-specific conditions (as described in the previous chapter) and a series of diagrammatic sketches enclosed in an A3 folder. I used the tables drawn from interview data as a way of tying the critique session back to the earlier interview stage. This was an attempt to demystify the design process to participants; to engage them in the logic behind my research findings and prepare them for my design strategy.

I was surprised therefore at how involved the conversations became at this point in the workshops. Participants grew excited when findings resonated strongly with their personal views, actively questioning certain phrases or words to make sure that they understood their meaning. Most responded immediately with the way that I drew the interview data into the three conceptual drivers – wilderness, guardianship and the Sublime (see figure 42). Two questioned the notion of the Sublime further, trying to make the jump from sublime in the spiritual or descriptive sense, to understand it at a higher theoretical level.

We proceeded through the diagrams with equal enthusiasm. The mapping overlays received a good deal of scrutiny, and I was impressed by how quickly participants grasped their content (see figure 43). Each overlay was actively discussed in detail, with participants wanting to talk through the decision-making process that I went through with the placement, representation – and in some cases absence – of data in these maps. Unexpectedly, this segment of the workshop had a great deal of influence on how I would later choose to represent my designs, and what information would be pivotal in conveying the design content to the public. From their level of enthusiasm for different aspects of the findings, I was able to gauge a relative hierarchy of importance in landscape values.

The diagrammatic projections of the conceptual drivers were also deliberated upon for some time. The graphic I sketched out to illustrate aspects of guardianship was of particular interest. Four of the participants (two of whom I interviewed together) talked in detail about how important it is to get visitors involved in land management processes. They agreed that our natural resource usage, particularly water, needs to be made more explicit in the Ohau landscape, and respected. We discussed different ways in which one might better engage in water use and remediation across the site. This conversation then stretched out into the township, and society in general, with participants reflecting on how today's water consumption has become so negligent.

The idea that our co-critiquing ventured into topical social issues is a credit to the performance of these diagrams. Not only did I manage to receive feedback specific to my design strategy, but I was able to learn their stance on issues within a wider social context. When designing future potentials of place, this was important. It enabled me to better predict how my design might stand up to unforeseen forces. Based on a participant's defence on certain matters I could foresee the likelihood of them realistically adapting to certain design measures, like low impact development.

When it came to prompting participants to respond as critically with the design plans however, it became clear that plans as a form of representation did not elicit the same level of engagement. Where mapping, diagramming and sketching elicited thoughtful responses, the plans required more mediation from me to get participants involved in what was happening on the page. There was no "instant impression", the plans did not relate with their imagination enough to encourage "fruitful discourse" (Foley & Tynan, 2017). In their discussion on landscape representation and design, landscape architects Dermot Foley and Eimear Tynan talk about the limitations of the plan view. They argue that the "scenic aesthetic" of perspectives and sketches, make them a more powerful communicative tool over the plan view, along with its supplementary sections and elevations (Foley & Tynan, 2017). "Perspectives [unlike plans] elicit an almost instant response, trigger emotional engagement and give the viewer the impression of understanding the entire project within seconds" (Foley & Tynan, 2017, p. 119).

My own set of pictures were noticeably absent of such sketches and perspectives. I had made the assumption that they would compromise the plan view, by narrowing down and oversimplifying a series of complex themes, spatial interactions and program across the site and beyond. Foley and Tynan conversely, point out that it is "precisely because landscapes are so complex, not despite the fact, that we reduce them to pictures" (Foley & Tynan, 2017, p. 128). Though they agree on the capacity of plan drawings to draw out "lengthier but possibly more fruitful" conversations, they assert that plans do not quite effectively overcome the "limitation of frame and viewpoint" that comes from a bird's eye view (Foley & Tynan, 2017, p. 128). People need to visualise themselves inside the space, to engage in the experience as they are used to — from eye level. Even if that means that they do not see the design workings in its totality, through plan and section.

Navigating consensus

I was not expecting from my workshops the level of consensus that I received across almost all of the participants. Only one participant contested developing so closely to the lodge; all of the other participants agreed that it needs to be protected financially and as a key hub for the Lake Ohau community. Table 1 on the following page outlines this degree of negotiation and consensus. As you can see, not all participants were in favour of certain design concepts, and the nuances in agreement — and challenges — affected how I brought my designs together. This also informed how I chose to represent certain elements in my design panels, in particular, how I explicitly conveyed experiential aspects of my conceptual drivers in drawings.

Approve of outcome

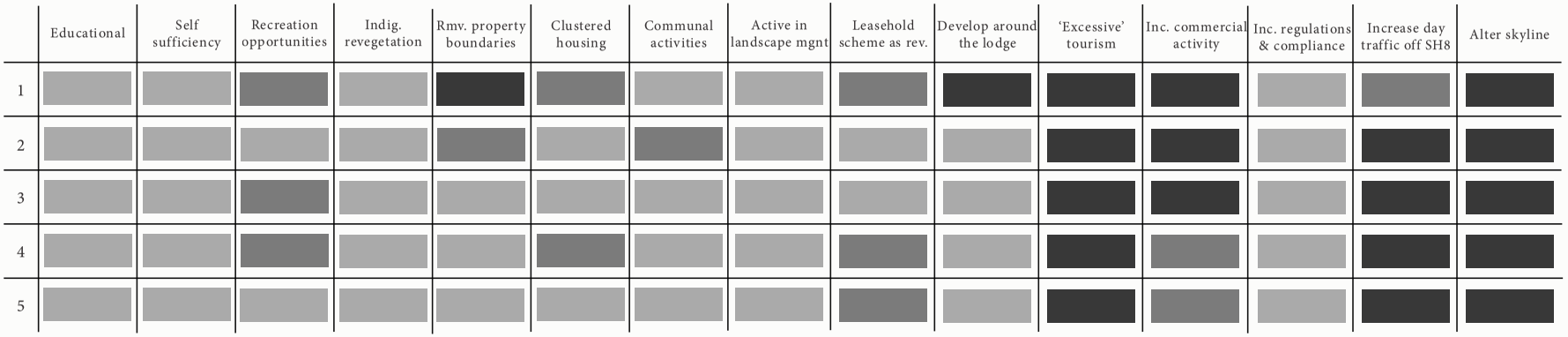
Unsure of outcome

Oppose outcome

Negotiating design with stakeholders

"And so there are competing interests and groups but the ones who have lived here for a long time are often divided on what they should do" (Interview #6 on change management)

A second set of interviews were held with five of the ten participants in a workshop format. Negotiating design outcomes with landscape inhabitants can be challenging for both designer and participants. This table indicates the level of consensus to navigate in a co-design process.



◀ *Table 1.*
This table maps out the level of participant consensus in the wake of my co-design workshops. As you can see, some participants expressed uncertainty toward some of the design strategies. This level of doubt, and the conversations that pursued during the workshop, affected how I chose to represent these elements in my final design panels; whether to emphasis some aspects (such as experience or consequences) or to alter others (movement, materials or structural elements) (Author).

Bringing the design together

Rather than seeing the challenges faced in the co-critiquing session as a failing, they actually provided an important sense of direction for how I might rethink representing landscape design. This was a salutary reminder that I am designing place, and that requires thinking about how to represent each individual's intimate experiences in this specific site. As I brought my design together into a series of A1 design panels, each element that I used on the pages reflected my workshop experiences: What imagery translated well, prompted discourse, provoked an experiential response? In other words, how might I most effectively represent Ohau's unique "cultural profile"? (Corner, 2016, p. 119).

Corner's perspective on the performance of the plan view differs from Foley and Tynan. If one can find a way to expose the "thickness" of the site, whilst representing its synthesis and interaction with the "thin", designed layer, then the plan can have incredibly generative potential (Corner, 2016, p. 118). "The plan view, synoptic and extensive, provides a comprehensive vista of a site from above as well as a new projection on that same site—a gossamer veil or sediment that inevitably inaugurates construction." (Corner, 2016, p. 118). Following Corner's lead, I searched for ways to show "depth, accumulation and profile", to anticipate the textural, gritty and temporal qualities as the thin begins to interact with the thick layers of the site (Corner, 2016, p. 118).

*

I have already made plans to take my design panels back to the people of Ohau. Unfortunately, the conclusion of my thesis has coincided with the busy part of the 2018 snow season, so this will not take place for a couple of months yet.

10. Conclusion

This thesis set out to explore the nature of static, fixed landscape design (as product) against designing for a more mobile and self-organising system (as process). My objective was to investigate how my own experience with methods might inform how landscape practice could differently design in processual landscapes, by engaging with the community on a meaningful level. As Corner argues, only by discovering a site's 'thickness', might landscape architects then contribute their resulting 'thin' layer; to synthesise with processes and generate new possibilities in landscape (Corner, 2016).

But first, I needed to explore the nature of design process itself, and how landscape architecture has evolved over the globalising age of the 20th century. 'Survey-analysis-design' describes the approach that became convention for landscape architects over this time, reflecting the objectifying, product-oriented leaning of a commercial practice. This design process is a very systematic one where the brief is given to a designer as the sole-expert, a survey of the site is conducted, and findings are analysed and then synthesised into master planning for the client (Swaffield, 2006).

Prominent figures in landscape architecture have sought over the later part of the 20th century to dislocate and reconfigure this widely institutionalised method of designing. Through exploring their experiments in landscape – for example, Halprin's ecoscores, Hester's democratic design, and Corner's landscape representation – I was able to test boundary areas to develop and situate my own design process within the co-design arena. This opened a trove of interdisciplinary knowledge in geographic and social sciences, which brought my attention to the liminal spaces of human behaviour and 'worlds' – to access the 'thick' qualities of a site (Rotenberg, 2012; Corner, 2016).

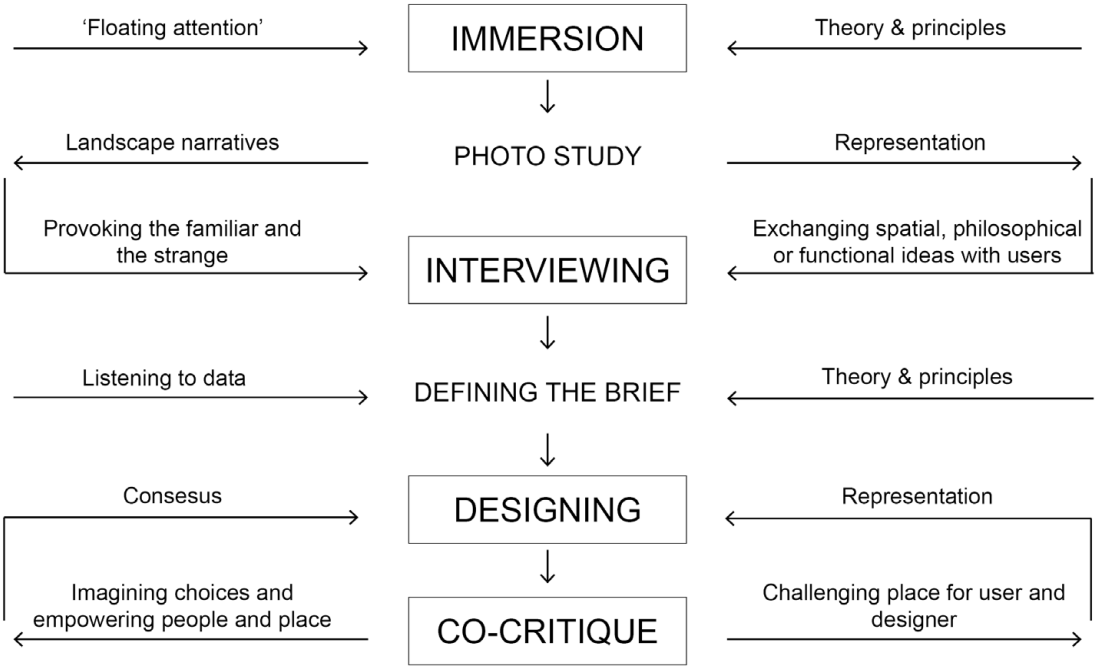


Figure 44.
My updated design methodology for exploring processual landscape design (Author).

During the course of research, my design process underwent several iterations, both during my preliminary research, and while I was in the field. Throughout this thesis, I refer back to landscape architect Bernadette Blanchon's analogy of the 'red thread' in reading a site, and this image of gently pulling at fine threads of a complex web of processes, resonates vividly with the story of my research (Blanchon, 2016). In order to liberate place processes in design, to help communities synthesise landscape change processes into the fabric of place, I reflexively tweaked my design methods to suit the specific weave that makes up Lake Ohau.

The above diagram (figure 44) is the result of this reflexivity and fine-tuning, and the design process that revealed itself is evocative of the richness in sources that helped shape it. From French landscape architect Bernard Lassus, and his 'retardation' of design process through floating attention (1998); Matthew Potteiger and Jamie Purinton's *Landscape Narratives* to discover the stories embedded in landscape (1998); Randy Hester and Lawrence Halprin's experimental co-design workshop sessions to challenge both user and designer (1999), and; James Corner's essays on discovery, drawing and making in the landscape (1992).

Figure 45.
In the foreground is where one interviewee and her partner sit and have lunch together, behind the lodge in the afternoon sun (Author).

My research started with a desire to rethink design process to engage more meaningfully with the community in which we design:

> **How can design help enhance place relationships not only amongst the local community, but that is inclusive of visitors and guests to develop a destination strategy which recognises place as process?**
>
> **How might different research methods be used to explore relationships between the self and place among locals and visitors of Lake Ohau as a part of the design process?**

After engaging deeply with the community at a research level (exploring a person's world such as the one shown in figure 45), I would now like to test my design methodology in practice. As I have mentioned in the body of my thesis, there were a few instances with my participants where I felt that their engagement was influenced by the knowledge that this was a research project. For example, some of the participants were not as thoughtfully engaged in the co-critiquing workshops as they were for the initial interviews. When I wanted them to think about the implications of certain strategies or programs, some were distracted by small details. Not to undermine the details as something 'minor', but I wanted participants to actively critique across scales and concepts, particularly as the designs were still in draft form. I wonder if their commitment to providing feedback would have been more impassioned if situated within the context of landscape practice, where their feedback would affect a real project?

With more time, and budget, my process would have undergone a second iteration of the design critique. To test my design revisions and, indirectly, test my outtakes from the first co-critique session. These first workshops, where designs were taken back to participants in draft form, significantly contributed to the discussion of design representation, interpretation and consensus with the public. However, it still feels like a piece of the puzzle is missing by not being able to test my design revisions for Lake Ohau Lodge and Snow Fields based on the first set of feedback. For example, by returning for a second workshop, I would be able to test how I decided to represent plan view in my final design panels. In these plans (see figures 36-37), I attempted to texture them with experience, grittiness and life worlds – to project a more affective design strategy for participants – so that they might better imagine themselves occupying the site. This was after observing how participants struggled to comprehend the complex spatialities that plan view gives to a design.

"Not only is the narrative production of places difficult to apprehend but it is often edited out of and not admitted in conventional representations of landscape ... The challenge is to find new modes of representing and reinscribing narrative into drawings, maps, charts and other conventional forms."
(Potteiger & Purinton, 1998, p. 22).

I do, however, intend on taking my '(un)finished' design proposal back to my research participants, to bring the process in full circle (Ware, 2016). I decided to do this after I realised the need for a co-critiquing iteration in my process. Even though this component of process will remain an undocumented part my research, as it will fall outside of the thesis timeline, I see it as important for my own commitment to place – and the ethics of research practice in general. This goes back to the point made earlier in my thesis about a researcher's responsibility to their participants by keeping them involved in their research outcomes, or findings (Davison, Stewart, & Caine, 2009). But this step is also significant for my own growth as a designer, to contribute to my experiences of discovery, interpretation and representation in landscape practice.

For those who may be curious about testing the value of my methods in a new context, there are some potentially influential factors to consider. I made the point during the chapter 'Experiments in Environment', that familiarity with the site may have allowed me to make more informed decisions about methods. For example, the selection of photos for photo-elicitation were more personal because they reflected my own experiences of the site. Also, the use of 'native language', or jargon, up the ski field helped with my level of immersion during participant observation. If one was to adapt my design process into new research, I would suggest limiting the number of photos for photo-elicitation to around twenty and to include a balance of social versus scenic content. I would also recommend considering the alternative of using photo-voice, or the auto-photography method, wherein the participant takes the photographs themselves and is asked to describe each one during the interview session.

Another possibility to pursue in further research is the use of mental mapping in a rural context. Although tools such as Lynch's mental mapping and Hester's sacred spaces are frequently used by designers and planners in the urban environment, they aren't often utilised in rural projects. Yet it was a surprisingly powerful tactic for discovering aspects of participants' abstract realities in the rural setting. Notions of place-making through skylines, and aspects of ownership through boundaries, blank spaces and demarcation were some of the more compelling and vivid discoveries of this method. I also found that mental mapping added a richness of story-telling to the interview. Whether unwittingly or intentionally, all of the participants, in some way or another, digressed into anecdotal details while sketching out their Ohau landscape

These aspects of discovery, interpretation and representation between the 'user' and 'designer' are vital questions for further research in designing processual landscapes in practice. Discovery, because it transitions project briefs away from 'problem solving' towards synthesising; interpretation, because it forces a degree of reflexivity into process that might otherwise remain static and stale, and; representation, because how we represent each place in its singularity, will ultimately affect how we make in these places.

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Appendices

Appendix a. Interview schedule

Interview Number:
Date:

Personal Profile

Name:
Occupation:
Email:
Phone:

INTRO. Project and interview explanation and introductory questions.

Objective: Establish the nature of the user (visitor/staff/local) and consider aspects of why they use the site.
(Past and present tenses will be adapted)

Visitor: Could you tell me a bit about your trip here; where you've come from, how long you're staying?
Prompt: Who are you here with?
(Family/ski group/friends/solo)
Prompt: What brought you here – what is it that you value about this place?
(Remoteness/family friendly/small/challenging/culture)
Prompt: Is this unique, do you think? …why?
(Comparisons/draw out scope of ski industry knowledge)
Prompt: What would you consider your skiing/snowboarding ability to be?
(Position them on the mountain. Where could design affect their experience?)
In your opinion, what kinds of people do you notice using the Ohau ski field?

Staff: Could you tell me a little about your work here…
(Position on the field and in the company)
Prompt: Do you often work in seasonal industries? Why…?
Prompt: What brought you to Ohau, specifically?
Prompt: How long have you worked here?
(Veteran/new)
Prompt: How long do you intend to stay? Why is that?
(Experiences/culture/expectations)
In your opinion, what kinds of people do you notice using the Ohau ski field?

Local: Could you tell me a bit about how you came to be living here, at Ohau?
(Lifestyle choice/work/generational)
Prompt: How would you describe the community life here?
(Social/cultural and economic character/community attitudes and interests)
Prompt: Do you have any involvement in community groups, what kind?
(Community initiatives and aspirations/recreation/conservation)
Prompt: In what way does Ohau ski field fit into your lifestyle?
(Profession/hobby/family)
In your opinion, what kinds of people do you notice using the Ohau ski field?
(Perceptions of the market/introduce notion of change)

THEME 1. Unconscious awareness of landscape.

Objective: Exploring the spatial and possibly temporal environment, as the user perceives it.

I'd first like you to think about what comes to mind when you think about an image of Ohau.

Now I would like you to draw a map of Ohau as you recall it. Try to cover all of the main features. I don't expect an accurate drawing just a rough sketch of what you remember. It's not important if you can't remember the names of places but do label those places you can recall. We can talk as we go along, or once you're done.

Prompt: Picture moving through this map, as a (visitor/staff/local) how would a day's movement play out? Can you think of any sounds, people you might see or interact with, including any roads, paths, places of import?

Interview Number:
Date:

<u>THEME 2.</u> Describing phenomena of experience, familiar and the strange.

Objective: Getting participants to imagine the ways they use and negotiate spaces, and their perceptions using visual prompts. *(Photos will be numbered so that they can be discerned in the recording)*

I have a stack of photos here which I have taken as a photo-study of the site. I want you to start by picking up the ones most familiar to you and discuss them with me and we'll talk as we go.

> *(Images will include micro and macro landscapes to explore spatial, temporal, emotional and programmatic relationships of humans and environment)*

Prompt: How do you know this place, what happens here, can you picture sounds and smells, and does this image really convey what takes place here?

Prompt: Are the any places you think are missing from this photo study of the site? Why might that be?

<u>THEME 3.</u> Visualising change

Objective: Speculate about future development, their concerns or aspirations

[If applicable] Have you noticed much in terms of change to the landscape (social, natural, built environment) in the time that you have known Ohau?

What are the opportunities for change do you think?

> *(Diversification/economic growth/infrastructure/connectivity/tourism/conservation)*

[If applicable] What are your own concerns or aspirations for the area?

> *(Exploring individual and community attitudes to change. But also how this could be challenged)*

Anything else you think might be of interest to me, in my research of Ohau as a place?

Appendix b. Interview information sheet

Research Information Sheet

I would like to invite you to participate in a research project titled "Change, Continuity and Community-Based Design: (Re)making Ohau Snow Fields". The research is part of my postgraduate studies/Masters research in Landscape Architecture at Lincoln University. My research is using the case of Ohau Snow Fields to: (1) explore how ski fields in New Zealand are changing (or not) and/or how people would like to see them change, and (2) investigate how design might be used to embrace these changes without sacrificing the unique qualities of the location.

To find out about the unique qualities of Ohau Snow Fields, I will be interviewing members of the skiing community (locals, visitors and staff) about their experiences at Ohau and the elements of the landscape that they value. Given your knowledge of the Ohau area and ski field, I believe that my research would greatly benefit from your participation. Your participation would involve two meetings:

1. A face-to-face interview at the Lake Ohau Lodge restaurant (or otherwise prearranged location), combined with an interactive workshop activity, which together will take about one hour to complete.
2. A follow up interview (about 2 months later) reviewing my design interventions at a specific location and time which is convenient for you (which I estimate will take about 30 minutes of your time.

With your permission, I would like to audio-record both our interviews. If you are not comfortable with being audio-recorded, I will take shorthand notes during the conversation. If you are willing to participate in this research, on the day we first meet, I will provide you with a consent form to sign.

Please note that your participation in my research is voluntary and you may decline to answer any question. You may also withdraw from the project – including withdrawing any information you have provided – up to December 30th 2017. You can do this by contacting either of my supervisors using the contact details provided below.

Please also note that the results of the project may be presented at conferences and/or submitted for publication in academic journals. However, you may be assured of your anonymity in this research: the identity of any participant will not be made public, or made known to any person. To ensure anonymity, individual interview data will be seen only by my supervisors and will be stored in an electronic form with password protection. No respondent will be named in any published work, being described by roles only (e.g. 'club member', 'staff member', 'local resident').

This project has been reviewed and approved by the Lincoln University Human Ethics Committee.

I would be happy to discuss any any concerns you have about participation in the project. My name and contact details are:

Gabriella Durcan
021 08438247
Gabriella.durcan@lincolnuni.ac.nz

Supervisors:
Jacky Bowring, Professor of Landscape Architecture: jacky.bowring@lincoln.ac.nz
Michael Mackay, Professor of Tourism Sport and Society: michael.mackay@lincoln.ac.nz

Map #	1	2	3	4	5	6	7	8	9	10
Scale - relationship between elements	Although not accurate to scale, the image could be a photograph, it is that vivid and identifiable. Ben Ohau looks too small, but there's a tension between the gaze standing on a corner of the ski road, and a gaze that is looking down from above.	Distorted scale. The mountains were the first thing drawn, but they became smaller as other elements were sketched in. Distance between locations are skewed. The lodge has been drawn as big as the whole village, and Lake Middleton is smaller than the village. Her 'lived space' is given larger detail too.	Lake Middleton is out of scale with Lake Ohau. Otherwise elements are reasonably within scale of each other with the exception of the three home station buildings, round bush, and the village.	The human elements have been given precedence to the natural landscape ones.	Lake Middleton is disproportionately large compared with Lake Ohau. The weir is also large, and things are not placed where they would be on a map which makes me think #5 hadn't seen a map of Ohau.	Distorted, the mountains are small, and the lake at the centre takes up most space. Twizel is represented as a square but isn't geographically accurate. The social elements are really large, indicating places important to what Ohau is, to her.	Poor scale, but hard to analyse as the map is more diagrammatic.	Difficult to analyse as the map is diagrammatic and written. There are key nodes, which are written larger. Some things are underlined like Ben Ohau, the ski field, Twizel and tablelands. Middleton, village and avalanche zone are circled, so perhaps means different things to her?	Scale works, although the road, with the cattle stock is large and thick - perhaps through perspective? The moraines are also quite large, but they are in the foreground. The house, to indicate the village, is also large, and lake Middleton is distorted.	Good scale. Interesting that he includes all neighbouring properties within village, not just the township sections. He includes height in his drawing from above, probably the first to have done that. However, it's drawn in a cavalier fashion, loose and careless
Single or multiple scales used	There is an element of warped scale. However, the prospect is from a unique location, and difficult to tell without going there.	Multiple, human aspects amplified	Multiple scales, one for the natural landscape and one for the human elements - the weir, the village, the houses.	Multiple, human aspects amplified	Multiple - unintentionally	Multiple	See above	Multiple approaches. She began by drawing elements, then soon switched to annotating.	Single, although the perspective in the picture changes how things are read - and the scale between them.	Single
Orientation	East, which is unusual - but this is the perspective that he has spent half his life viewing - from the lodge, the road and the field. Interesting that he's looking	West, up toward the ski field. This was drawn as a literal map of occupied space of the Ohau area. Interesting, as she admits that she hasn't explored much	North	East - but not facing anything specific as Ben Ohau hasn't been included, nor the range or the weir.	North	East, which is the direction she was looking in when she drew it.	East	North	West - toward the ski field.	North

	away though, rather than back toward his ski field.	of the tracks, walks, places around the lake yet - perhaps her map might be more expansive if she did the exercise again at a later date?								
Sequence (order of drawn elements)	The range line first, the landmarks - Cook, Glen Mary, Ben Ohau, an arm of Mt Sutton coming down from behind, then moves into other landscape features. The ski road then the Ben Ohau one.	The Sutton range, the ski road, the lodge, parsons, the road, lake, then "should I include the village?" and then decided to include that and lake Middleton.	The lake was the first drawn, then the mountain range, then the built details	The lake, the buildings and ski road, the Hopkins and Dobson rivers and then Mt cook with a range of mountains on either side.	Lake, then range lines. The natural elements were drawn first, then some detail was filled in. The remaining detail is the list of opportunities.	Lake then range lines. The landscape elements then the human elements	The lake and then the list of place attributes.	The lake was the first element drawn, with the temple, rivers and Glen Mary following. Drawn alongside side her narration of a day's movements.	The Sutton ridgeline was drawn first, then the lake and other natural landmarks.	The lake, then the range lines. The rivers, lodge and village. The two roads - the scars.
Labels	N/A	Parsons creek, and the cherry tree that she loves to watch change over the seasons.	N/A	Lake Middleton was the only label. However, she drew a skier at the top of the ski road.	Ohau Lodge, the village, Round Bush, Hopkins river, boat ramp (natural), Mt Cook, cycle trail, the weir	The labels were opportunities for her - what should be capitalised on.	All labels are attributes of place to him. Natural and human.	The map itself comprises of labels. She couldn't actually draw the map without writing to communicate.	"View - lovely sunrise and set" "Warm that light"	Glen Mary, Dobson, Ben Ohau, Hopkins, Temple, Huxley, Sutton, Lodge, village, freehold creek, Parsons.
Lived space in map	Right view he is standing, on the road, projecting this view and describing natural features and the elements.	Right next to the lodge is her lived space. There is a tree stump where she has her lunch, her office, and the hallway she walks back and forth during work hours at	The lodge. And it's drawn as a circle as opposed to a building plan, with the ski road attached to it. The village is only four houses too which could be interesting -	The lodge is the only lived space (included people drawn in beside it to signify family and grandchildren). The road between the lodge and the	The lived space is evident in the activities he labels the map with, as well as the written landscape values on the map.	The mountainous area almost appears as an unknown wilderness to her. It's labelled as space, but there's the sense that the map continues	Everything he annotated was somehow linked, through movement or aspect. Things included in the map were symbolic of his lived space.	The map is steeped in lived space, experiences and feelings. Places included in the map are things that are special to her, as much as what makes Ohau … which	Lived space through the confidence which she drew the area which is as much a landscape as it is a map.	Up Hopkins and freehold creek. The ski field wasn't included, despite skiing there every day each winter.

		the lodge (she hasn't included the road in or out, even though she lives in Twizel). The cafe up the mountain wasn't included even though she talked about doing work up there during the winter.	given he has lived here most of his life. No roads, at all, and he said that this was a conscious decision.	Weatherall's station has been carefully outlined and the Weatherall's home appears quite large compared to the scale of other places. Lake Middleton has a lot of memories and she circled it a couple of times.		outside the page. The physically lived in space to me is in this landscape, the sheep that she drew in, and the lake.		itself might just be synonymous		
Landmarks	Cook, the GM glacier, the lake, the rivers, the weir, the outwash. The two roads, which he refers to as "scars"	The river that feeds the lodge's water supply. The A2O (but draws it going through the village). The ski road, Parsons creek and bridge.	Round bush. Middleton, the two rivers at the temple, the weir. The outline of the lake was given much thought, making me think it could be a landmark. The ski road.	Mt Cook was the only mountain range she included in the map, despite the area being enclosed by mountains. All the main hydrological features but no other natural features. Her landmark is the lodge.	Mount Cook - which was a landmark gathered from his interview. However, he labelled all the landmarks.	Apart from the canal and Hopkins valley, and the river mouth, key landmarks for her I think is space, because that is what she chose to emphasis over everything drawn.	The sign, Middleton, village, bridge, Lodge, ski area, Hemi's, Dumbell, the temple, the weir.	Middleton, village, lodge, ski field, temple, Glen Mary, Mt Cook, Ben Ohau, tablelands.	The cattle stock, Ben Ohau hill. The moraines, lake Middleton and the village. The ski road is also a landmark - is was a part of her "view"	Everything labelled I reckon make up his landmarks.
Personal paths	The ski road - the seasons, weather etc all change around this view from the road. He used the map to describe his day's movements but did not mark it with them.	Confined to areas around the lodge. Very small space which is interesting. The ski road - which means different things to her - fear and pride.	The ski road and the three home station houses. Round bush - these were his key interactions in his movements.	The path she stressed the most was between their home at the lodge and the Weatherall's, and the close friendship they shared when her and her husband worked and raised a family at the lodge.	Personal paths were labelled, things like the cloud watching, the fact that the boat ramp is a natural one and he observed that, the sense of the privilege of traveling up shingle roads when he knows many tourists	Up Hopkins valley was her personal path, evident in the sheep she drew next to the river.	From the sign, through the village, back to Middleton, from the village to bridge to lodge to ski area and back again in that order.	Her key personal path moves around the village, the small lake, over to the lodge and up the field. However, each underlined label has its own personal path for her, whether physical or	A personal path for her is driving into Ohau - the moraines, once when there was no fence line, the cattle stock where her kids caught the bus.	Freehold and Hopkins and up Huxley. Parsons creek because that's where he first went camping. I would have thought that the ski field would be there, the village. Or Middleton.

					wouldn't bother...			emotional.		
Nodes/spaces of interaction	The lodge and the field.	The lodge. Her lived space became more detailed later in photo elicitation.	See above	See above	The Lake and the Lodge and up Hopkins river. The open space was important for him and I think that's why he did not write inside the lake.	The lodge. Potential spaces for interaction were drawn in - the camping site, the lack of shops, the lack of accommodation.	Key nodes have all been outlined, with sub nodes bulleted next to them - everything annotated is a key node.	Middleton, village, lodge, field	See above	Village and lodge.
Physical or abstraction	Physical - true to the view. But drawn as a scene, not as a map	Abstracted, but still map-like in representation. The village is a represented as loop.	Physical	Abstraction - the elements appear to float in this map, the only anchor being the outline of the lake.	Abstracted - more representative of parts, rather than true to form.	Began physical but turned abstracted	Abstraction - more like a mind map. Was that unintentionally my fault (he said he knew what a mental map was, but didn't seem familiar with it)	Abstraction	Physical but abstract in in the way certain elements are included, shaped and overlap.	Physical
Projection in space	He is both within the space and projecting from an omnipresent gaze.	A strange blend of looking from directly above, as per a map, with perspective included in the form of the mountain range.	Directly above	Above, although some depth and perspective surprisingly show in this map.	Above	Above, but canted from the west looking out towards the east - which coincides with her position from the lodge.	Facing north, but there is a slightly weird distortion in the map.	Above, but looking north	The viewpoint is interesting. It's an imaginary place, if you could imagine flying in from the east.	Above, and slightly looking across from the south.
What is included out of the ordinary?	The lodge is drawn asa semi circle attached to the lake. The two roads (Ohau and Ben Ohau) are the only human modifications added to the	The cherry tree, the tree stump where she and her husband have their lunch. Just one single tree in an area that has dozens of fully grown trees up	I think it is more about what he hasn't included	The Weatherall's home - one of the three homesteads.	The emotional elements, "open tussock, vistas, mountain streams, rugged mountains…" The fact that he annotated the boat ramp	The commercial opportunities (she worked in marketing), the emphasis on space in her annotations. The sheep drawn in - important to	He enclosed the whole map in a bubble - and he described the place as a bubble, so this act is important. He is the only participant to	Twizel, the aspect looking out to Mt Cook. Ben Ohau is the only mountain actually labelled and named	The cattle stock - which is a memory for her. She very thorough in terms of the features that she includes - both man and natural.	Not much is included that is unexpected, possibly what is missing is more out of the ordinary.

	map.	the lodge drive.			as natural.	her sense of place. Twizel is drawn in - though not geographically correct.	include SH8 in his drawing.			
What is omitted out of the ordinary?	People are missing from the map. Built form. The ski field is missing (sits behind him in his view.) The village, the roads, the stations. Even SH8 which could be seen from this view.	She talked about Eryll's property and then purposely excluded it "that does not reflect Ohau". Much of the wider landscape that might constitute Ohau has been left out.	None of the roads, excepting the ski road, which he helped maintain as a kid. He mentions the other properties between the village and lodge but doesn't include them in his drawing. Hasn't included the actual ski field.	The village and the mountain ranges are the two most obvious. I wonder if her omission of the village suggests she drew a map of the area that existed 30 years ago?	He didn't include Mt Cook within the map but needed to label the view. The physical form of the mountains are all omitted, yet implied in his annotations.	The village is called "housing" which could be interesting. There is an implied road, but it's not drawn in. Round bush - which was where she camped the first time she stayed at Ohau.	Natural features (beyond the lake) - but this may represent a lack in full understanding of the exercise, rather than a unique approach to it.	No roads, no physical drawing of things - whether that was a lack of confidence to do so I'm not sure.	A lot of features were left out that others included (or at least intimated) things like the weir, the	This is someone who has been coming here his whole life and was a passionate advocate alongside his wife for conservation practices. Why doesn't some of that show through in his map?
Close connection to elements?	Very, an element of time passing him by is alluded to in both his drawing and narration.	An aspect of remoteness and objectiveness in this map, except for the lodge, which she made an effort to get the outline correct.	Beyond the lake, lake Middleton, and the rivers, and perhaps the ski road - there is a sense of detachment from him. It could be a lack of engagement with the exercise however.	There is an interesting node of lived space in her map, indicating that the social interactions she has there are important to her, more so than the surrounding natural environment.	Yes, there is a lot of lived space in the map, but the landmarks aren't drawn in, only the roads, and there is an uncertainty in form which implies less connection.	No - it seems very objectively drawn.	Yes, everything identified was associated with his own lived space - indicating that Ohau is as much his experience as it is a separate place.	Yes, close connection in the words she uses; "family", "relief", "calm" "familiar" etc	Very close - I think that is how she drew from such a unique perspective, aloft looking back over Ohau toward the ski field. She used the map to tell a story of the area kind of, discussing aspects of the landscape she loved - colour, light etc.	Yes, in the way he managed to draw them with height from above, that shows a great understanding of the natural landscape. However, I don't know if it explicitly shows in his map.
Memories evoked	His duties at the lodge and field. His interactions	She described watching the snowline creep down and then	Round bush was a significant memory and	Raising a family, and the feeling of self-sufficiency in	Memories were evoked more in the interview than the	The sheep - indicative of her first memory of	temporal, between the seasons. The people and	I think she opened up to more memories in	The Cattle stock - many other memories were	The ski field road and Ben Ohau - negative

	with Craig the grounds maintenance guy as to whether the field should open, thinking about the elements.	back up later in the season, but did not draw this in.	having dinners with the Weatheralls. Jet boating at Lake Middleton was another memory evoked.	the "pioneering days". Having grandchildren come to stay.	mapping - the mapping was used as a tool to sell place, I think.	Ohau when she walked up the Hopkins station track.	interactions.	the photo elicitation and the interview questions.	included in her interviewing.	attitude towards erosion issues. Walking up Hopkins track, Camping at Parsons creek. Walking to freehold.
Discuss emotions through physical space	His emotions are strongly bound to the physical landscape. His livelihood, his life ambition, his role as "caretaker"	Not much emotional attachment in the map. It felt almost outsider.	Very strong lack of emotional engagement, which is interesting because he engaged with the photos (the ones that remind him "of his time up the mountain".	Yes, because her map was a social one. However, her map also indicates a level of lacking in engagement, like her husband.	No, not really. An element of protectiveness, but that's it.	Space is the most evocative component for her.	Yes, each place in that map makes up a part of his own "bubble".	Not really, she couldn't communicate things close to her without writing.	Yes, although I don't think a lot of what she was saying translated well through the map. I think she would have enjoyed colour, because a lot of her emotions were tied up with things like colour, light and texture.	No, in fact it was rather emotionless. I think there was a level detachment from the exercise and interview.
Cultural or social factors	Conservation practices. Although he later talks about the irrigation circles on the basin, he does not include it in his map.	The village was almost omitted from the map, revealing a degree of separation between the two parts of Ohau. Eryll's property was omitted because it is a contentious subject for her.	He talked a lot about how it once was - when his parents owned the lodge.	See above.	Yes, many quintessential "Kiwi" bach/camping holiday activities were listed, implying that he associates Ohau with nostalgia.	Yes, the resistance for commerce and accessibility confused her.	Yes - in fact he wrote the lodge, annotated what happened there, then wrote community and circled it.	Yes, the places with strong social attachments were the places identified as important to her. However, the natural landmarks labelled were important because she went there with only a few and close people - isolation and remoteness.	The lack of fence lines which are now prevalent, was a nod to the changing landscape. She includes the road, the village and the lodge.	The quiet, the lack of social aspects to place. Missing - the social elements of stakeholder groups he was a part of.